

Drama! Vaudeville! Motion Pictures!

THE NEW YORK
DRAMATIC
MIRROR

JULY 28, 1915

PRICE TEN CENTS



INA CLAIRE
As "Marie-Odile," in
the Ziegfeld Follies
Copyright photo by Iva T. Hill

"A Theatre Francais in New York," by Robert Grau



Felice Lyne in Hawaii with flower necklaces presented her by admirers



Frederika Going as a winsome sailor at Sheephead Bay



Lida Kane, Carolyn Elberts, Donner O'Neil and Charles McHenry between performances at Fall River



Beatrice Prentice as an Italian senorita makes Venice even more charming



Nellie V. Nichols trying out the excellent roads around French Lick Springs



William T. Hodge, who is coming back to Broadway next season, seen with his best friends at his summer home, Port Washington



Mr. and Mrs. Wm. P. Carleton, of the Castle Square Theater, Boston, on a canoe trip at Toronto



Frank M. Thomas enjoying one of the many shady nooks near New York City



Gertrude Dallas in an enviable spot in the Rockies. Such a scene as this made possible the slogan, "See America First"

PLAYER FOLK AT PLAY



THE NEW YORK DRAMATIC MIRROR



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THE FRENCH THEATER IN NEW YORK

By ROBERT GRAU

[Since Mr. Grau wrote the following article, his suggestion has been anticipated by the recent announcement that the Berkeley Lyceum will next season become the home of a French theatrical company.—Ed.]

It is inconceivable that New York is not possessing a Theatre Francais of at least as high a grade as forty years ago. The splendid undertaking atop of the Century Opera House, conducted as it was with public spirit, cannot by any stretch of the imagination be accepted as other than primitive in character.

Because of the European war, the personnel of the organization was less local than in previous years, but the mode of procedure as well as the public response indicated that this was a French theater too exclusive and too far removed from a clientele which has vastly increased since those days when in a New York of a million souls, a body of Parisian players came hither every year, appearing in the leading playhouse and attracting a cosmopolitan public.

For more than a decade the Theatre Francais of New York was located at Fourteenth Street and Sixth Avenue, a playhouse which still stands, though like many others, its problems have been finally solved by the irrepressible camera man.

In those days there were about 40,000 French people in this city. The number of educated Americans to whom French plays would appeal was immeasurably smaller than to-day. Yet I can recall when a delicious Parisian *vaudeville* (how few Americans knew what *vaudeville* really means?) packed the theater to the doors for three consecutive weeks. This dainty *vaudeville* was entitled "Les Chevaliers du Pince Nez." In its cast were less than a dozen players, all comedians, including the droll Duplan, the artistic Mezzieres and the dainty Guey maid.

But a three weeks' run was not even exceptional. A similar success was achieved with "Une Chapeau Paille D'Italie," yet the policy established was to present a different play at every other performance,

a repertoire practically inexhaustible was available. Here in one week of eight performances was presented the following in true Parisian style: Monday, "Mlle. de la Seigliere"; Tuesday, "Le Dame aux Camelias"; Wednesday, "Les Dominos Roses"; Thursday, "Le Gendre de M. Poirrier"; Friday, "Bebe"; Saturday, "Les Deux Orphelins."

The last named attracted so well that it was kept on the boards exclusively for an entire fortnight, with sold out orchestra and packed galleries. Truly, this was a real *Theatre Francais*.

The sole reasons for French plays being discontinued was, firstly, that the late Maurice Grau, having become identified with grand opera, was reluctantly compelled to abandon all else, but principally because no playhouse was available until in very recent years, when the very theaters that have become relegated to the discard are the ones best adapted to the requirements of a present-day Theatre Francais.

French players came to America quite regularly from 1866 to 1884, when the tremendous vogue of French opera bouffe and the Offenbach craze diverted the public and impresarios alike from further interest. No one has been able to explain why opera bouffe died when Mlle. Aimee passed away in the Paris that would have her not.

Surely, there is no reason why a French theater may not be directed with at least as much success artistically and financially as a generation or two ago. The problem of a suitable playhouse is no longer facing the impresario. As a matter of fact, such discarded playhouses as the Garrick (which has been dark for the greater part of two seasons and which reverted to its owner, Mrs. Edward Harrigan, last May); the Bijou (where for two years a group of French amateur players attracted capacity audiences on Sundays only); Daly's, long without a tenant, and the little playhouse where Weber and Fields amassed a fortune, are all not only well adapted to French plays, but they are also in the right *locale* to attract the French population, the majority of whom could be attracted only at a

lesser scale of prices than that which prevails at Central Park West.

It is true that a French theater must rely greatly on the wealthy American and cosmopolitan population to whom a Theatre Francais appeals in an educational sense rather than for mere entertainment. But to attempt to present but one play a week without the general support of the local French is a task neither advisable nor necessary. On the other hand, save for the accidental engagement of a few Parisian players released because of the war, the enterprise now seeking permanency is not to be compared with any of the carefully organized companies of long ago.

If my recollection is not at fault the *abono* alone amounted to \$400 a night at the Fourteenth Street Theater in the '70s, and I have before me the box-office statements of three consecutive Saturday evenings as follows: "Les Demi-Monde," \$1,165; "Le Tentation" ("Led Astray"), \$1,014, and "L'Etranger," \$1,119, the close average merely being due to the fact that these receipts represented capacity—yet in each instance the sale at the door vastly exceeded the subscription. Crowded balconies and galleries attest to the importance of the support of the French people.

In these days, when even the most recently erected playhouses are threatened with conversion to other use than for which they were built, it might be well for some one of our entrepreneurs to study the possibilities of a Theatre Francais in this great city of six million souls. A choice of a half dozen playhouses offers and the distressing conditions in war-stricken France would permit of a fine artistic ensemble not possible before, and if the repertoire is so arranged as to comprise comedies, vaudevilles and operettas, it would soon be as difficult to secure seats and boxes, save through subscription, as it is at the Metropolitan Opera House—and let me add that a real Theatre Francais with the true ring to it, would be as important and as faddish as grand opera; in fact, time was when the two so conflicted with each other that subscription nights were arranged alternately for both.

SCIENCE TO UNRAVEL TEMPERAMENTS

By DR. LEONARD KEENE HIRSHBERG, A.B., M.A., M.D. (JOHNS HOPKINS)

Your temperament is the sum total of your inherited emotions and appetites plus your disposition, conduct, and behavior towards your surroundings. A man's temper may be the upshot of his temperament with the provocation kept in mind.

He was a man, then boldly dare to say,
In whose rich soul the virtues well did suit,
In whom so mixed the elements did lay,
That none to one could sovereignty impute,
As all did govern so did all obey.
He of a temper was so absolute
As that it seemed, when nature him began
She made him into all that is a man.

Science now undertakes partly by research into literary and partly into laboratory facts to tell exactly what kinds of temperament there are and how they are formed.

The active, the gay, the romantic, the emotional, the dull, the apathetic, the timid, the morose, the weak, the religious, the vain, the shrewd, and many

others are all investigated and analyzed by Dr. Margaret Ashmun, one of the faculty of the University of Wisconsin.

There comes first the active temperament with its natural and continuous tendency to optimism and action. These feel strongest when obstacles confront them. They take pleasure in struggle, enmity, opposition. D'Artagnon, the hero of Dumas, is a type of these active optimists. Hotspur and Prince Hal, Quentin Durward, Ivanhoe, St. Ives, David Balfour, Henry Esmond, Richard Carvel, all exhibit the ever-ready optimistic temperament.

All the leaders of men and makers of history according to Dr. Ashmun exhibit a temperament of powerful, exalted, single-minded prowess. Hector, Achilles, Odysseus, Aeneas, Roland, Siegfried, Sigurd, Arthus, Beourilf, the Cid, even Milton's Satan in

"Paradise Lost" are all such superlatively active persons.

Ribot subdivides the sensitive temperament into the humble, the contemplative, and the emotional. The humble is known by its excessive, super-sensitiveness with only moderate intelligence, and little or no energy. These are rarely found in fiction, because they do not please editors or book publishers. Balzac's stories are full of these, for he alone was able with his wonderful art to override the objections of the publishers.

Cousin Pons and Pere Goriot are such retiring, wretched, self-sacrificing characters. Brutus in Shakespeare's Julius Caesar and Hamlet are more of the contemplatively sensitive. The Buddha of Edwin Arnold's "Light of Asia" is another of these. Chris-

(Continued on page 5.)

MADAME CRITIC

TO act or to pose!

That is the distracting problem now confronting many of our stage favorites just when they had become convinced that the films were sent to earth as a gift to hard-worked actor-folk in order that they might enjoy life and make a lot of money at the same time, for, there is no use talking, acting for the pictures puts a great deal of spice into the workday that engagements in the legitimate have never offered. And the first people to acknowledge this are those who for the longest time resisted the lure of the picture world. Most of them agree that there is a fascination about the screen equal to life on the ocean wave, and once the joy of this career of adventure has been experienced it becomes difficult to settle down to the usual routine of an empty stage rehearsal and the monotony of saying the same lines, and doing the same things, night after night, for months and years.

There are professionals who have said that the legitimate will always come first in their affections, and that were they to be placed in the position of choosing between the dramatic stage and screen work they would not hesitate to take the former.

But now they are to have an opportunity really to make a selection, and it seems by no means so easy as it appeared last Winter when there were only rumors that managers were going to combine in an effort to check the general defection in the ranks of their players, embracing stars and inconsequential performers as well.

The United Booking Office took the plunge recently in Washington, when much to the surprise of Victor Moore and the country at large, that popular actor had his vaudeville engagement canceled because he would be placed in the position of being a rival to himself as a paying attraction, since a moving picture house was at the same date starring him for the benefit of its patrons at the modest sum of 10 cents entrance fee.

"Why pay \$2 when we can see the same acting for 10 cents?" the public has demanded for quite a while past.

"But you don't hear them speak," said some one in defense of the old query.

"Is the sound of their voices worth \$1.00?" came the reply.

And so the discussion goes. Some maintain that they prefer to sit in silence in a theater, since the screen will give them all the information needed.

Besides, one can talk with one's friend during the pictures without having the people around casting indignant glances because they are missing the dialogue.

But, really, the idea of a player not being able to play because his pictures are his rival is very amusing to the theatergoer. And if it didn't mean such a difference in the actor's earnings, I am sure he would see the funny side of the situation. As it is, the theatrical world is as much upset as though an earthquake had come along, for a number of our most prominent managers are proving that they are in earnest when they say, "If you pose for the pictures you can't act for me. Which are you, a \$2 star, or a 10 center? Take your choice. It's up to you."

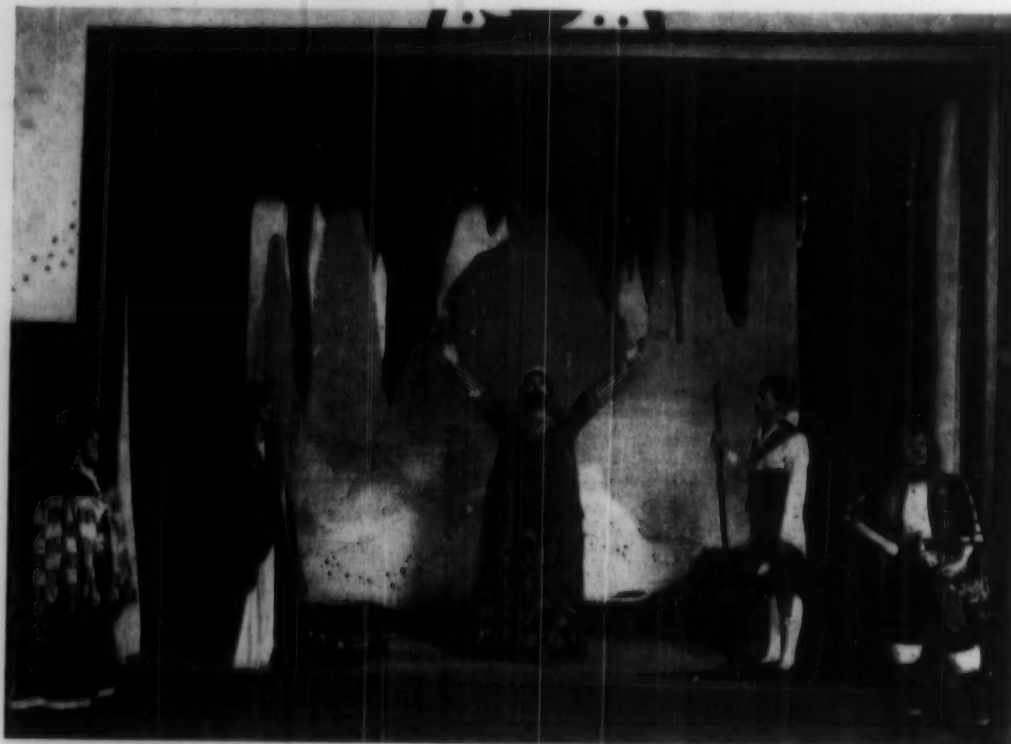
That is plain language, isn't it?

But Billie Burke has dared toss her pretty red head right in the faces of the managers and sign a contract for a five weeks' engagement with the screen at \$8,000 per week. A bold and daring deed, it would seem; but when the public considers that she need not fear the managers, since her husband is one, and is directing her affairs, Miss Burke's heroism loses a little of its halo, for Mr. Ziegfeld knows exactly what he is doing, and what is the best thing from a business viewpoint. Accordingly I predict that next to Mary Pickford, Billie Burke will soon be the most talked-of moving picture actress on the screen, for

we all know the Ziegfeld ability to get novel press stories before the public. Besides, Miss Burke has already won her place in the affection of the public as being the "sweetest, cutest," etc. In "Jerry" she showed us, too, that she can be very serious. The moving picture magnates look upon her acquisition as a big victory; and no doubt it is, for until now Miss Burke steadily resisted the most tempting offers.

What are we going to have next in the way of novel theaters?

The one called the Little Theater suggested sufficient compactness to cause us to accept it as a much-needed change from those huge places where, unless one were seated within a sure hearing distance from



HARRIE FENNADE, GERTRUDE DAVIS, MCKAY MORRIS, OSCAR CRAIK, AND JOSEPH GRAHAM IN AN INTERESTING SCENE FROM "THE TRIMPLET," AT THE PORTMANTEAU THEATER, NEW YORK'S LATEST AND TINIEST PLAYHOUSE.

the stage, much of the play was apt to soar in some other direction. The Little Theater was accepted as what we had needed for a long time. Its coziness and intimacy were expatiated upon admirably.

It established a demand, and last Winter we thought the last word had been said when the Bandbox and other little theaters began to open their doors with the appeal that they were so intimate.

And the appeal won them many patrons. The name Bandbox suggested a compactness of space which certainly could not be surpassed by any other hard-thinking manager. But now we have the Portmanteau, and, like others, it is located in an unthought-of locality, the Christodora Settlement House, 147 Avenue B. It is advertised as the smallest of all playhouses, and can be put up or down or aside as its owners choose. The novelty of the Portmanteau is that it can be carried to one's house and set up in a room. You can do anything you please with it. It has begun its career as a children's theater, but later on plays for adults will be given.

After the Portmanteau there seems to be nothing more. Yet, no doubt, there will be. Wouldn't it be novel if someone were to hire a big string of touring cars, and carry a platform and a tent around with him? Performances might be given whenever and wherever one pleased. And one wouldn't have to bother about managers.

The opening night of "Hands Up" at the Forty-fourth Street Theater brought out so many regulars that one would have made an affidavit to the effect that the season was mid-Winter instead of mid-Summer. The familiar faces brought joy to the actors, for they knew that the time was ripe for just the sort of entertainment which the Shuberts had assembled in "Hands Up," and the applause confirmed this, for it was both deafening and sincere.

Always generous in their measure in musical at-

tractions, these managers seem to have given us enough, and then some more, for the performance went merrily along, piling up scenes and bewildering costumes until the audience wondered what more could there be to be seen. It was a quarter of twelve when the final curtain came, and I heard people say on their way out that they had had more than their money's worth. The best evidence offered in proof of this is the fact that everybody waited for the finish, and the night was far from cool.

The Vernon Castles occupied a box. He wore a gladsome expression of appreciation of the work of fellow artists, Maurice and Walton, while she took care of a coldly-bored look from the eyes and a childish smile on her lips. They attracted much attention from various persons in the audience, all of which they accepted quite royally. Mrs. Amy Gouraud also was there with a collection of a few of her rare jewels. For the benefit of those interested in this remarkable woman, it may be truthfully said she looks younger than ever. Then there was Valeska Suratt, with her vampire pose and a Shepherdess hat inclined at an angle of forty-five degrees toward her red lips. Will Page and Morris Gest surprised everybody by being present when they were supposed to be absent in Frisco.

On the stage one favorite after another made his appearance. There was Irene Franklin, and Burton Green, George Hassell, dainty Alice Dovey, Emilie Lea, Donald, Macdonald, Bobbie North, Will Rogers, and Ralph Herz. Herz was funnier than he has ever been, and as a detective kept busy changing his identity. He did a very unusual thing for Herz when he forgot the lines of the end of one song verse, and was obliged to stroll to the wings where some tardy book-holder at last jogged his delinquent memory. But both Herz and the audience enjoyed the incident, and the following verse remained intact.

One of the most unusual incidents I have ever witnessed at a theatrical performance occurred unexpectedly at the close of Will Rogers' lariat-throwing act. Rogers and his lariat have been very popular in vaudeville and in "Hands Up," he repeated the great success his skill and personality had previously won for him. He had brought the audience to a high pitch of good humor by his genuinely funny observations. When he concluded his specialty, the electrician threw the stage into utter darkness, and he was obliged to find his way off as best he could. He left the audience in a tumult of applause, calling for his return, but to the astonishment of everyone the next scene was revealed, and Alice Dovey and a number of pretty chorus girls proceeded with a catchy musical number. But the audience refused to listen, although Miss Dovey is unquestionably a great favorite. For some minutes the performers attempted to keep things going, but the audience simply refused to have it so, by paying no attention, and where the applause showed no signs of a let up, Mr. Rogers made his reappearance, and repeated the closing feature of his specialty.

All of which proves that while New York audiences are good-natured as a general thing, when they want a thing they are going to have it, no matter who turns his thumb down.

MARIE B. SCHRADER.

MADE "HOME, SWEET HOME" POPULAR

It was Jenny Lind, the Swedish nightingale, who was the first to strike the popular chord with the world-wide favorite melody, "Home, Sweet Home." She was a little country girl in Sweden, and was nine years old when she attracted the notice of an actress, who sent her to the Conservatory of Music at Stockholm. At the age of ten she sang before the royal court, and later made her debut as Agatha in "Der Freischütz."

Her engagement in the United States was made under the management of the circus man, Phineas T. Barnum, who paid her \$300,000 for one season. She married Otto Goldschmidt, of Hamburg, who for many years played her accompaniments. "Home, Sweet Home" is scarcely ever sung in public that it does not recall the memory of Jenny Lind, the singer whose golden notes will never be forgotten.



Personal



BERNSTEIN.—A report from Paris reaches us that Henri Bernstein, the French dramatist, who is now serving at the front as a gunner, was recently married to Mlle. Antoinette Martin. The ceremony took place in a little town in Flanders, back of the firing line with four officers as witnesses. M. Bernstein is the author of "The Thief," "The Attack," "The Secret" and other plays seen in this country.



Hoover Art Co., Los Angeles, Cal.

MISS ALICE DOVEY.

Whose Performance of Helene Is a Dainty Feature of "Hands Up."

FANCIULLI.—In the death of Francesco Fanciulli in this city on July 17, the United States loses one of its foremost musicians and bandmasters. Prof. Fanciulli was born near Rome, Italy, in 1853 and came to this country when twenty-four years of age, after having served as director of grand opera in Florence and Rome. His earlier years here were spent as church organist and vocal instructor. In 1892 he was chosen conductor of the United States Marine Band, of Washington, to succeed John Philip Sousa. He held this position five years and gained international repute by his admirable leadership. Upon leaving the Marine Band he organized a concert band in New York, which became immensely popular throughout the country and which was frequently called the official New York band. He was the composer of three grand operas, "Priscilla," "Malinche" and "Gabriel di Montgomery." He also wrote two comic operas, "The Maid of Paradise" and "The Interpreter."

HERTZ.—Alfred Hertz, who retired from the Metropolitan Opera company last Spring after thirteen years there as conductor of German opera, has been engaged as conductor of the Symphony Orchestra of San Francisco. Mr. Hertz recently conducted the performances of "Fairyland," the prize opera by Horatio C. Parker and Brian Hooker last month in Los Angeles.

McLAURIN.—From Charles E. Krutch, MIRROR correspondent at Knoxville, Tenn., we learn that a novel of theatrical life by Kate McLaurin, entitled "The Least Resistance," will make its appearance this Fall. Miss McLaurin, who is a member of the Coburn Players, is the author of a number of successful magazine stories.

MEIGHAN.—Miss Josephine Meighan died in Litchfield, Conn., July 21. For some time Miss Meighan had been associate editor of *Good Housekeeping* of this city. A few years ago she was dramatic editor of the New York *Globe* and *Commercial Advertiser* with which she had been associated for a number of years as editor of the Woman's page. It is said that her death was hastened by grief over the death of her fiancé, Lieutenant Maurice Davis, who was killed in the trenches in France. The marriage was to have taken place last October, but Mr. Davis was called home on account of the war. He was killed last February by the bursting of a shell. Miss Meighan resigned her place on *Good Housekeeping* in June and went to the country to recuperate. She never returned. Conscientious, versatile as a writer, Miss Meighan was unexceptionally clever in everything that

makes a woman attractive and lovable. Her father at one time was city editor of the New York *Herald*. Miss Meighan was educated in Paris. She was a born newspaper woman, and very popular in the profession. She was thirty-nine years old. Funeral services were held at Holy Trinity Church in this city. Interment was at Calvary.

NESMITH.—Ottola Nesmith is one of the younger generation of actresses who has been attracting a good deal of attention to herself by reason of her ability. That she has been in constant demand by the stock companies is flattering to her. But she is too clever, too young and too attractive to escape Broadway long. David Belasco recognized her good qualities when he engaged her at the beginning of the season for the same part of "The Vanishing Bride." Fate would have it that the bride vanished before she reached Broadway, but all agreed that Miss Nesmith had won the right to appeal to the court of last resort in her profession, a Broadway first night audience. Some things are at present in course of development that promise to give this interesting young woman an opportunity to appeal to that judgment. One of her latest photographs appears in this column.

RICE.—Jolly Fanny Rice, the well-known comedienne and vaudeville favorite, has just announced the engagement of her daughter, Edith Rice Purdy, of New York City, to Eben Lord Chapman, of Harrisburg, Pa., a former resident of Franklin, N. H., where Miss Rice's family has a Summer home. Miss Purdy is a beautiful girl who has devoted herself to the study of art for several years. After graduating from the Moravian School of Winston-Salem, N. C., she became a student at the Swain Art School at New Bedford. She has just returned from a two-year's



Koenig, 1915.

MISS OTTOLA NESMITH.

trip around the world with her mother who filled a long list of vaudeville engagements. Miss Purdy has never been on the stage and never expressed a desire to follow in her popular mother's footsteps. The prospective bridegroom is a graduate of the Peekskill Military Academy, also of the Massachusetts Institute of Technology. His brother, Prof. Charles Chapman of the faculty of the University of California, has recently returned from a trip to Spain where he was sent by the university to write the history of the early Spanish settlement of the state.

WARDE.—Frederick Warde, the tragedian, has been engaged for a course of lectures on Shakespeare and the drama, by the Institute of Arts and Sciences of Columbia University, New York. The lectures will be given in the course of the Fall and Winter season.

STAGING A DIFFICULT AUTHOR

Somewhere in one of his books Maeterlinck describes the disillusioning process of diving for a seashell and bringing it to the surface only to find the mystery

gone—the jewel shorn of its luster and stripped of its wonder, writes Arthur Row in *The Bellman*. So, the attempt to put Maeterlinck on the stage is fraught with many dangers—grave ones to the ardent lover of the illusive Belgian dramatist.

Is this why, I wonder, Maeterlinck is so notoriously indifferent to his "produced" drama? He may very likely think it less "produced" than ever after the attempt is made; nor would I altogether blame him. My own experience in doing this terrible thing to poor, unprotected Maeterlinck is an experience that has run



White, N. Y.

MISS REVERLEY SITGREAVES.

Well-known Actress Who Has Decided to Teach Some Gifted Pupils.

the complete gamut of the emotions; not to touch upon quite unusual psychological experiences.

In discussing this play once with Hedwig Reicher, she told me quite simply that when it was produced in Germany the director went mad. Personally, I can vouch for the fact that my experience in twice producing it in America has not increased my reputation for sanity.

Duse, the Italian actress, has said that she does not act, nor is anything she offers to the public complete or perfect. She nightly pitches bits of her soul, mind, what you will, at a sometimes hungry, sometimes indifferent, always voracious, audience. It was in the vain hope that I could externalize a modicum of the shell-like charm of Maeterlinck's "Aglavaine and Selysette" that carried me through the stormy and perilous seas of two productions in America.

SCIENCE TO UNRAVEL TEMPERAMENTS

(Continued from page 3.)

tian in "Pilgrim's Progress" and Silas Marner by George Eliot, Dr. Primrose of the "Vicar of Wakefield," are others.

Goethe's Werther is of the sensitive-emotional type. This type is incapable of action, their muscles are apathetic. He is self-centered in his own emotions, sweet melancholy alternates with immoderate joy.

Lucy Snow in Charlotte Bronte's "Villette," and Jane Eyre are both intelligently and inactively emotional. So is "Cyrano de Bergerac," "Tess of the D'Urbervilles," Hester Prynne in "The Scarlet Letter," and Lindel of "The African Farm."

There are few truly apathetic temperaments in literature, except again in Balzac. Heavy, repulsive persons easily dominated are among such temperaments. Apathetic temperaments carry with them the suggestion of stupidity. Dombey in "Dombey & Son" is not wholly of this type, and shows flashes of feeling. Even the shallow queen mother of "Hamlet" exhibits periods of passion.

Scientific research upon temperaments shows one very extraordinary fact—namely, that men in real life or in literature are never expected to be whole and complete in their attributes. On the other hand, Portia in "The Merchant of Venice" is an example of one of the most perfectly balanced of characters in literature. The perfections found in her are not tiresome nor impossible. Yet such perfections in men would be obnoxious to a reader.

It never seems unnatural for a woman to be perfect; it is incongruous to find a man's temperament timorous, shy, retiring, unmasculine, and far from bold.

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COMIC OPERA IN THE WAR

Comic opera is the affinity of the sea. The trench, the field, the charge, for melodrama. Sir JOSEPH PORTER, K. C. B., setting squadrons on land, would never have appealed to Gilbert and Sullivan. But of the brine briny he is one of the immortals of that which depends upon song and dance to make it go.

At this stage of the European conflict every situation is the antithesis of merriment. But wait until the last gun has been fired. We shall then recall incidents that will put "Pinafore" and "Pirates of Penzance" among the reminiscences.

There is the visit of the commander of the *Emden* to an English port in a remote corner of the earth. The *Emden* was a rover and hard put to it in obtaining some of the necessities required by those who go down to sea. The commander sent his second officer ashore to the little town that was shut off from communication with the rest of creation. The British official there had never heard of the *Emden*. The officer who called made known the wants of his chief and the British official graciously extended the aid. The *Emden's* commander invited the British official to be his guest. At the repast the Briton asked what the world was doing. In order to disguise his identity and mission the *Emden's* commander entertained the Briton with accounts of troubles in Ireland, an inexhaustible topic to every subject of the lion and the unicorn. It was somewhat out of date, but the *Emden* commander told it in a way that made it "to-day's news" to the Briton. The *Emden's* commander must come ashore and accept the Briton's hospitality as a return. The *Emden's* chief, however, didn't propose to take chances on being discovered away from the quarter-deck, and pleaded important business. Thereupon the Briton, on returning to land, sent to the *Emden's* commander rare vintage and the best of his humidor. We are not advised as to how the Briton thumped himself when he learned that he had provisioned and entertained an enemy of his King. The next Gilbert and Sullivan will supply this.

It is one of the probabilities that the sneak up the coast by the *Kronprinz Wilhelm* while the British and French cruisers flashed the Virginia capes, and

dropped anchor off Newport News will have stage settings when the *Kronprinz* finds herself safe at home. How the whereabouts of the *Karlsruhe* kept the English and French admiralty scanning the offing long after her bones were sepulchred on "beds of green sea flowers" in coral graveyards, contains the germ of a comic opera. The phantoms of VON TIRPITZ's fleet in the North Sea will amuse future audiences at comic opera, save, perhaps, those of the United Kingdom.

If there are enough mules left when the cruelest of wars is over, some wizard of comic situations will give to "capacity business"—as our correspondents describe every successful performance—the story of the English Admiral who bought up for a song a herd of decrepit animals of the Missouri species and mounted them with dummy weapons, turning them loose on the Gallipoli Peninsula in order to make the Turks think that an expeditionary force from the fleet was to follow on land, meanwhile landing the expedition further up the coast. When the Turks return to prayer and the European contestants fill the trenches with garden-truck seed, and Mr. BRYAN's dove of peace has moulted, the ludicrous of this mule ruse on the shore near which occurred the Siege of Troy, will expand. If this situation, worked out by future comic opera composers, doesn't have a long run it will be because coming events of the present conflict contain something that will beat it.

There may be no "Shenandoahs" or "Alabamas" in the war now pending for melodrama, but the field for comic opera will be as expansive as the great deep out of which it will be born.

"ORIGINAL CASTS" EN ROUTE

This is just one story, but it covers a lot of country.

A theatrical company had played in Omaha a certain well-known play. Before the company went to Omaha, it was heralded for that city as "the original New York cast." It is no reflection on the intelligence of the average theatergoer that he doesn't know the difference between an original New York cast and a cast made up in Hokokus. Only first-nighters and critics and a contingent of the High Brow Society, that haven't much to do except to go to plays, know the difference. It so

happened that the cast that played in Omaha did so in a creditable manner, and the clientele of the house was satisfied, which proves the premise, that it makes no difference whether "the original company" gives the performance or not. Then why the attempt of managers, in such an instance as that in Omaha, to deceive?

The woman star of the Omaha production had been, it appears, the star in a film production in which the Suffragists out there are interested. The Omaha "Suffs" contributed to the construction of a pretentious floral offering and sent it to the "star." Here the mask came off. The "advertised star" was not a member of the cast, if the critics tell it straight. The manager of the company must have known this, but the programme was not changed by giving the name of the substitute. As the substitute satisfied the audience it would have made no difference with the public if her name had appeared. The query arises of its own accord, Why did the substitute permit the manager to play her as the "advertised star"? As one Omaha critic wisely observed, "It was a double injustice. The public were deceived, and the young woman who played the part was deprived of credit justly due her."

Will such managers ever cultivate the idea that it is possible for a player to be a success, although the player may have never seen Broadway? Will they ever learn that because a play fails in New York is no reason, within itself, why it should continue to fail elsewhere? Will they ever get it into their heads that if they engage the right sort of people it won't be necessary to flash the assertion on other communities that the company is "the original New York cast"?

As long as the claim is put forth that any line of business is par excellence because it has the hall-mark of New York, just that long will New York be dubbed by the country as provincial. As this is the season of good resolutions it wouldn't be a bad idea for a certain class of managers to resolve to quit playing a "con" game on people who do not live in New York.

HOW COMSTOCK HELPED

(From the *Syracuse Standard-Post*.)
Among the greetings to Anthony Comstock on his retirement from the Post Office Department come one from THE DRAMATIC MIRROR. THE MIRROR, reflecting what it has seen in a window in Broadway, remarks that it used to be thought poor taste and poor business to display in store fronts pictures of unclad femininity. Yet to-day the thing is done with as much assurance as it would be done in Berlin or Vienna. In the opinion of our able and clear sighted contemporary this change dates back to a certain "September Morn."

"It was the scandal that advertised it to the curious. In a short time thousands of copies of the picture appeared. It was sold at every price, from 25 cents up. Many thousands of people bought copies to take home. The public did not share Mr. Comstock's criticism. Neither did the courts."

"And the only result was that nudes in imitation of 'September Morn' were turned out by tens of thousands."

Still when accounts are balanced, Anthony Comstock has done a vast amount of good beside which his more widely advertised and less effective adventures in prudishness are trivial.

TAXING COMPANIES IN QUÉBEC

GORHAM, N. H., July 16, 1915.

SIR.—Allow me to call your attention to the new Amusement License Law, which has lately gone into effect in the Province of Quebec, Canada, as I think managers of theatrical and other companies should be made aware of it. Article 1292 (a). On each license for a traveling troupe or organization under Article 1292:

(a). In each of the cities of Quebec and Montreal, Twenty Dollars per day.

(b). Elsewhere, Ten Dollars per day.

(c). In default of taking out the required license, the manager of such troupe or organization, incurs a penalty of Fifty Dollars for each day of performance, representative, or exhibition.

This is not a war tax, but simply an amusement license for the Province of Quebec, and is not in operation in the rest of the Dominion of Canada. Of course, it is out of the question for any company to pay such tax out of their receipts. You see the law falls on the company—not the theater owner. I thought you would like to know of this.

Yours respectfully,

H. PAUCE WHELAN.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

ETHEL C. TAYLOR, New York.—Do not know where Spalding Hall is at present.

INQUIRER.—Miss Louise Randolph can be addressed in care of Dixie Hines, Knickerbocker Theater Building, New York.

C. C. K., Knoxville, Tenn.—Lillian Gillette did not appear in any of the casts of "Habs in Toyland." We have no record of her.

MONT CLARE.—Send your plays to one of the play agents you see advertised in THE MIRROR with particulars when and where they have been produced. The agent will charge you 10 per cent. of all author's royalties and conduct your entire business with regard to them.

Miss J. HODGSON, Brooklyn, N. Y.—(1) Leah Winslow is appearing in a playlet at the Prospect Theater, Brooklyn, N. Y. (2) Robert Glecker is at the Bushwick Theater, Brooklyn. (3) Clara Macklin is resting at her Summer Home. (4) Gertrude Rives is in Brookline, Mass., at her country home.

LINCOLN A. BEHR, Bloomington, Ill.—Olga Cook had a part in Shubert's production of "At the Ball," in Chicago last Winter. She was to appear in New York in "Nobody Home," May, 1915, but did not. At present she is not in any production on Broadway.

F.—(1) John Drew's appearance in New York in "Christopher, Jr.," Oct. 7, 1895. He might have played it out of town previous to that date, but we have no record of it. (2) John Drew's first performance in "The Squire of Dames" in New York was Aug. 31, 1896.

CLAIRE HAMLIN, Chicago, Ill.—Original cast of characters with Raymond Hitchcock in "The Beauty Shop": Vivian, Anna Orr; Gladys, Christine Mangasarian; Hiram Sharp, Harry Hermens; Anna Budd, Tessa Kosta; Phil Farady, Joseph Herbert, Jr.; Daniel Webster Briggs, Lawrence Wheat; Dr. Arbutus Budd, Raymond Hitchcock; a Chauffeur, George E. Mack; Miss Montmorency, Gertrude Aldrich; a Stout Party, Agnes Gildea; Sigfried Schmalz, Harry Hermens; Garibaldi Panatella, Edward Metcalfe; Lola, Marion Sunshine; Lugubrio Sobini, George E. Mack; Caramba Maldonado, George Romain; Natalie Panatella, Bernice Buck; the Souvenir Girl, Margaret Henry.

WE THINK NOT

(*Syracuse Post-Standard*.)
Grieved as the *Post-Standard* invariably is at the afflictions of others, there is sometimes a sort of pleasure in seeing others suffer from the same complaint that makes us unhappy, and for this reason we are not displeased to read in THE DRAMATIC MIRROR:

"When the announcement went forth that Sir Johnston Forbes-Robertson was embarking upon his farewell tour, our pain was somewhat ameliorated when we were told that his farewell tour was to be continued another year. Our pain is turned into something akin to disappointment since we are informed that he is making his farewell tour in engagements."

We felt that way, too, neighbor, and we felt it in the matter of Julia Marlowe as well, much as we should delight to see her again as Fortia, as Lady Macbeth, and even, if she has not grown too stout, as Rosalind.

But we doubt whether you are warranted, in comparing Sir Johnston to Bernhardt. It is our idea that Bernhardt's "farewell" tours were announced as such without her consent by some irresponsible Barnum of a manager.

DEATHS

JAY NORA, director of the orchestra of the Montauk Theater in Brooklyn, formerly director in the old Amphion Theater, and the Garden Theater in Manhattan, died of a complication of diseases July 20, at his home, No. 616 Bedford Avenue, Brooklyn, aged fifty-six years. He was an expert violinist, as well as a pianist and organist. He leaves his wife.

Mrs. MELISSA TILLOTSON HOWES, widow of Albert C. Howes, who was a part owner of the Howes Great London Circus and Menagerie, died July 20, at the home of her son-in-law, Albert C. Conekili, 552 President Street, Brooklyn, at the age of seventy-seven years.

GAVIN.—Mrs. Carrie B. Gavin, mother of C. Garvin Gilman, recently died at her home in East Boston at the age of seventy-five. She was a direct descendant of Sir Francis Drake and was well known in the profession, and left three children, two daughters and a son. Mrs. Gavin possessed a beautiful voice in her younger days, and was well known in the concert field.

J. M. B. WHITTON, once treasurer of Niblo's Garden in New York and in the seventies prominent in theatrical circles in Philadelphia, died last week at his home, in Stamford, Conn., in his eighty-eighth year. Mr. Whitton was admitted to the bar in 1879, when he was fifty-two years old. He did considerable literary work, and in 1902, at the age of seventy-five, published his theatrical reminiscences in a volume entitled "The Wages of the State."

HALL CAINE'S SON COMING

Will Star Under Brooks' Direction in "Pete," New Version of "The Manxman"

Derwent Hall Caine, the English actor and son of Hall Caine, the novelist, will make his first appearance in this country as a dramatic star during the coming season. After a tour of the principal Canadian cities he will begin a New York engagement under the direction of Joseph Brooks about the middle of October in a repertoire of plays which will include "Pete," a new dramatic version of his father's novel, "The Manxman," and "Drake." Louis N. Parker's historical pageant, given last Autumn at His Majesty's Theater, London, by Sir Herbert Tree, was presented here about twenty years ago by Wilson Barrett under the title of "Pete."

"CHARLES FROHMAN, INCORPORATED"

ALBANY (Special).—Charles Frohman, Incorporated, having its principal office in New York city, was granted a charter by the Secretary of State July 20. The concern is capitalized at \$1,000,000.

According to the papers filed with the State, the company is authorized to engage in a general theatrical business, the producing and the presenting of plays, operas and theatrical performances of every character; to operate as theater managers, booking agents and play brokers, and to deal in all forms of theatrical and amusement enterprises. The corporate existence of the company is 100 years.

The capital stock is divided into 10,000 shares at par value of \$100, 7,000 shares to be preferred stock and 3,000 common. The company is to begin business with \$1,000.

The directors are Benjamin G. Pascus, Alfred L. Rose, Henry Harris, and Elek L. Ludvig, all of New York. Mr. Harris and Mr. Ludvig are prominent theatrical men and the other two directors are attorneys. GEORGE W. HERRICK.

DANDY AGAIN IN "PRINCE OF PILSEN"

Perry J. Kelly announces that Jess Dandy will return to his old role of Hans Wagner in "The Prince of Pilsen" next season. Those of last season's cast who have been re-engaged are Eda von Luke, Edward T. Mora, Dorothy Delmore, George Myers, and Earle McHaffie. New names will include those of Florence Hensel and Helen Fitz Patrick. The production is booked for a Coast tour which will take in the South.

"GAMBLERS ALL" FOR NEW YORK

Percy Burton, for several years manager for Forbes-Robertson, in association with Lewis Waller, will produce "Gamblers All" in New York around Christmas time. The play is having a successful run in London at the present time. Mr. Burton will continue as manager of Forbes-Robertson, and in association with Granville Barker, will present "Androcles and the Lion" on tour.

BIG AMUSEMENT CO. IN CALGARY

CALGARY, ALTA. (Special).—The incorporation in Ottawa is announced of World's Features, Ltd., which will carry on a general theatrical and amusement business in Calgary. It will be capitalized at \$100,000 and has been granted wide powers. Incorporation was secured by O. E. Culbert, Walter Blake Laidlaw and others. GEORGE FORBES.

IRISH PLAY FOR BROADWAY

Announcement is made of the forthcoming production on Broadway of a play which will reflect the highest aspirations of Ireland in her claims to nationality. It is said that the forces and ideals which led to the formation of the National Volunteers of Ireland will be embodied in the play.

PLAYS TO GOOD BUSINESS

The tour of the Chicago Little Theater Company in "The Trojan Women" is meeting with pronounced success throughout the West. Two thousand people witnessed the performance in Boulder, Col., recently, while the audience in Denver numbered 1,400. The company is on its way to the Pacific Coast.

DOLLAR OPERA COMPANY FORMED

The National Opera Company of America, capitalized at \$100,000, was incorporated in Albany last Friday. Julius Cahn, Joseph W. Webber, and Samuel H. Wandell are named as directors. It is the plan of the company to give opera at a \$1 scale of prices. Negotiations are on for the lease of a large Broadway theater.

"FATHER OF ILLUSTRATED SONG" DIES

Edward S. Borgelt, known as the "Father of the Illustrated Song," died in St. Louis on July 15. He was forty-three years old. When fourteen years old he conceived the idea of illustrating songs with magic lantern slides, and is said to have sung the first illustrated song in the world in Pope's Theater.

TO PRODUCE PLAY BY DREISER

Among the plays which the Modern Stage announces for production next season is "The Girl in the Coffin," by Theodore Dreiser.

"JEAN PAUREL"

Leo Ditrichstein to Appear in New Play Under Cohan and Harris Management

Leo Ditrichstein will be seen under the management of Cohan and Harris the coming season in his own new play, which is entitled "Jean Paurel." Mr. Ditrichstein, who for a number of years has appeared under the direction of David Belasco, has written or adapted most of the plays in which he has acted.

NEW PLAY BY MAUGHAM

English Playwright, "Somewhere in France," Sends Manuscript to Frohman Office

The first manuscript to come from the battlefields of France was received last week at the Charles Frohman offices. It is a comedy entitled "Our Betters," by W. Somerset Maugham, and tells the story of a fashionable American who marries and settles in London for social reasons.

Mr. Maugham, who is a surgeon as well as a dramatist, is attached to Ambulance Corps of the British army in France.

TOPEKA LIKES "MRS. WIGGS"

TOPEKA, KAN. (Special).—Mrs. Wiggs of the Cabbage Patch" was offered at the Hip the week of July 12 by the Bessie Dainty Players. Topeka liked the production.

Miss Dainty played Lovey Mary, Mattie McDonald was the Mrs. Wiggs, Lyman R. White portrayed Chris Hazy, and Grace Ada Hunter was the Miss Hazy. Several Topeka girls held minor roles.

ADDED TO PAVLOWA COMPANY

Richard Ordynski, formerly associated with Max Reinhardt in Berlin, has been engaged as stage director of the Pavlova ballet for next season. The most recent additions to the list of opera singers who will appear with the organization are Luisa Villani, dramatic soprano of the Boston Opera company, and Thomas Chalmers, baritone, formerly of the Century Opera company.

DOCTOR'S WIFE TO GO ON THE STAGE

Among those who will appear in A. H. Woods' production of "Cousin Lucy" is Miss Helen Gill, who in private life is the wife of Dr. A. Bruce Gill, a well-known Philadelphia physician. Miss Gill is a pupil of Mrs. Beulah Jay, who was one of the directors of the Little Theater in Philadelphia.

SPRINGFIELD HAS THE RIGHT IDEA

All glory to Springfield, Mass. She possesses a truly daring and original License Commission. This commission has just made a successful plea to fame by ordering the death of the cabaret. The edict affects not only the regulation entertainment feature at hotels and restaurants, but any performance in connection with banquets.

NEW PLAY FOR NAT GOODWIN

Nat Goodwin will be seen in a new play in New York next season. Prior to this engagement he will revive William H. Post's farce, "Never Say Die," for a brief tour. Mr. and Mrs. Goodwin are spending the Summer at their home in Ocean Park, Cal.

"ROLLING STONES"—SELWYN'S FIRST

Edgar Selwyn's comedy, "Rolling Stones," will be the first of the Selwyn productions the coming season. Rehearsals have begun at the Harris Theater. In the cast are Harrison Ford, Charles Ruggles, Arthur Aylesworth, Frank Kingdon, Bertha Mann, James Kearney, and Rae Selwyn.

MORE ENGLISH ACTRESSES

Unless the war comes to an end before the Autumn, more English actresses will appear here next season than ever. Reports from London state that the theaters are fast closing and that shortly there will not be a sufficient number of plays produced to keep the actresses employed.

MRS. CAMPBELL REACHES 'FRISCO

SAN FRANCISCO, CAL., July 19.—Mrs. Patrick Campbell, who has been touring the West with great success in George Bernard Shaw's "Pygmalion," reached San Francisco to-day for an indefinite engagement at the Columbia Theater.

TO READ PLAYS IN BERMUDA

Daniel Frohman sailed last Saturday for Bermuda, to be gone ten days. He will spend most of his brief vacation reading plays for the Charles Frohman Company, of which he is one of the directors.

K. AND E. GET NEW BIGGERS PLAY

Klaw and Erlanger have acquired the dramatic rights to the story, "Love Insurance," by Earl Derr Biggers. The dramatization will be made by Mr. Biggers.

JOHN C. FISHER TO BE ACTIVE

It is reported that John C. Fisher, who produced "The Debutante" last Winter, will be active in the producing field the coming season.

NEW BARRIE PLAYLET

To Be Produced in Conjunction with "Duke of Killikranks" Revival

The Frohman offices announce the production early in the Fall of a new playlet by Sir James Barrie in conjunction with the revival of Captain Marshall's comedy, "The Duke of Killikranks." In the Marshall play Marie Tempest, Ann Murdock, Francis Wilson, and Graham Browne will play the leading roles.

DEATH OF MRS. ISABEL WALDRON

Mrs. Isabel Waldron, at one time prominent in the support of famous stars, died July 21 at Jamaica, L. I. She was born in 1848 and made her first appearance on the stage in 1863 at Macaulay's Theater in Louisville, Ky. Four years after she became the leading ingenue of MacVicker's Theater in Chicago. About this time she married George B. Waldron, the leading man. Later Mr. and Mrs. Waldron starred for a number of years in the West and then appeared in support of many stars, including Fanny Davenport, Edwin Booth, and Lawrence Barrett. Mr. Waldron died in 1883. Since then Mrs. Waldron had appeared with Mrs. Patrick Campbell, David Warfield, Mary Manning, and the late Richard Mansfield. She married William C. Anderson in 1897.

WEDS CHARLOTTE GREENWOOD

Cyril Ring, motion picture actor and brother of Blanche Ring, and Charlotte Greenwood, star of "So Long, Letty," were married in Los Angeles, Saturday, July 24. Miss Greenwood established a new matrimonial record by being proposed to and married within thirty minutes.

The news has created a surprise along Broadway, as it was popularly supposed that Miss Greenwood was the wife of Sydney Grant, with whom she has been appearing for many years. It will be recalled that Miss Greenwood and Mr. Grant were featured last season in "Pretty Mrs. Smith" at the Casino Theater.

WHITE RATS HONOR NIBLO

The White Rats held a reception and vaudeville entertainment in honor of Fred Niblo, who recently returned from a long engagement in Australia, at the clubhouse, 227 West Forty-sixth Street, last Thursday night. Mr. Niblo was formerly Big Chief of the White Rats. The White Rats will give a public "All Star Scamper" in the Manhattan Opera House on Tuesday, Aug. 10, 1915, the proceeds of which are to be devoted to the charity fund of the organization, together with that of the Actors' Fund of America.

SIGN GRAND OPERA HOUSE PLAYERS

The stock season at the newly renovated Grand Opera House in Brooklyn will begin Sept. 4 under the management of Lew Parker, formerly manager of the Crescent Theater. The following players have been engaged: Dudley Ayres, William H. Elliott, William Everts, Charles Wilson, Earl Simmons, End May Jackson, Clara Mackin, Isadore Martin, and J. Francis Kirk. Maxwell Greenberg will again conduct the orchestra and John Kline will have charge of the scenic department.

NEW FARCE TO-MORROW NIGHT

"The Last Laugh," a farce by Paul Dickey and Charles W. Goddard, will be presented at the Thirty-ninth Street Theater to-morrow night by the Shuberts, with Edward Abeles as the featured player. The play, which will be the first production of the new theatrical season, concerns an old surgeon, who believes he has discovered the means of creating life.

K. AND E. AFTER TORONTO THEATER

TORONTO, CANADA (Special).—There is a persistent report in theatrical circles that Klaw and Erlanger are negotiating for the Grand Opera House as the Toronto home of their stars and productions for the coming season. The Grand has been presenting popular priced attractions for many seasons. GEORGE M. DANTRÉE.

TO PLAY "TWIN BEDS" IN PARIS

Max Dearly, manager of the Vaudeville Theater in Paris, has arranged with Selwyn and Company of produce Salisbury Field and Margaret Mayo's farce, "Twin Beds," early in the Fall. The contract stipulates that at least three hundred performances of the play must be given. It was Mr. Dearly who made the Parisienne production of "Baby Mine."

JACK LONDON PLAY PRODUCED

SAN FRANCISCO (Special).—"The First Poet," a play by Jack London, was produced at the Forest Theater, Carmel-by-the-Sea, Cal., on July 19. A large and appreciative audience attended the premiere.

NEW GERMAN OPERA PROMISED

During its next season the Metropolitan Opera company will produce for the first time in America "The Taming of the Shrew," composed by Hermann Goetz.

BELASCO THEATER TO OPEN AUG. 2

The Belasco Theater's season will begin on Aug. 2, when David Belasco will present there "The Boomerang," a new comedy by Winchell Smith.

GOSSIP

Agnes Findlay has recovered from her recent illness.

O. P. Heggie will continue in the role of Androcles when "Androcles and the Lion" is presented on tour this Fall.

Maude Eburne, remembered as Coddles in "A Pair of Sixes," has been engaged by H. H. Frazee for one of the roles in "Brother Masons."

John Lamson, who has played a season with the Washington Square Players, has been engaged by Joseph Brooks for the cast of "Trilby."

Theodor Kosloff and Madame Baldina have added a children's class to their ballet school, which is in session every morning at eleven o'clock in the Persian Room of the Winter Garden.

Little Adelaide Lawrence, well known as a motion picture child star, made her stage debut last Thursday night in "Hands Up." She was specially engaged to do a dancing act with Maurice.

Eda von Luke, who has been visiting her ranch near Great Falls, Mont., has returned to Broadway. Miss von Luke has been re-engaged for the role of the City Widow in "The Prince of Pilsen."

One of the song features in "Hands Up" will be an "Irene Franklin Number," with twelve girls made up to act and sing as Irene Franklin, who is, herself, a member of the company.

Marie Louise Benton is now convalescing at her country home in Greenwich, Conn., following a four months' illness climaxed by a serious operation for gall stones on May 15.

The "Ziegfeld Midnight Frolic" closed on the roof of the New Amsterdam Theater last Saturday night. A new miniature musical revue is in rehearsal, which is scheduled to open July 26.

Robert Druce, for the last three seasons a member of John Drew's company, has been engaged by Selwyn and Company for a role in "Under Cover" the coming season.

Leonora Bradley has been spending a quiet Summer at her home at St. Elma Villa, among the pines of Massachusetts. She expects to return to New York in August, but has not as yet signed any contract for next season.

The Poetry-Drama Company, of Boston, have just published "Barbarians," a one-act play by Robert De Camp Leland, the well-known writer of vaudeville plays. The book is paper bound and sells for 25 cents.

P. J. Kelly is playing Malvolio in "Twelfth Night," Jacques in "As You Like It," and Hardcastle in "She Stoops to Conquer" in the outdoor performances of the Devereux Players at Columbia University this week.

Elmer Grandin has been engaged by Cohan and Harris for the role of Cyrus Martin in "It Pays to Advertise." Mr. Grandin has just concluded a season of forty-three weeks as Nobody in "Everywoman," and is now enjoying his vacation at his country place, "Deepdene," Patchogue, Long Island.

Louis O. Maclean announces that he has taken Mr. and Mrs. Douglas Crane under his exclusive management for a period of one year. The Cranes have just completed a six weeks' engagement on the La Salle Hotel Roof, Chicago, and are now dancing on the new roof garden on the Raddison Hotel, Minneapolis.

A fashion show on the stage of a theater will be presented by Selwyn and Company this Fall. At a series of special matinees in the Hudson Theater in September a display of gowns designed by Belle Armstrong Whitney will be shown in the settings and situations in which they should be worn.

Gertrude Augarde Butler, at one time a member of Olga Nethersole and William Faversham companies, and George Henry Trader were married at St. John's Church, Washington, D. C., on July 10, 1915. Miss Butler is a member of the well-known Augarde family of London. Mr. Trader has been associated with the principal stars in the profession, and is a successful stage director.

VAUDEVILLE NOTES

Billy West, the Chaplin impersonator, opened at Loew's American Music Hall recently. He is billed as "Is He Charlie Chaplin?"

Agnes Scott, now in vaudeville and the author of "The Final Decree," "The Red Fox Trot," "The Wall Between," and other sketches, is at work on a three-act drama to be called "Jimmy."

Preparatory to the opening of the season of the Irish Theater of America, Whitford Kane will play a brief season in vaudeville. He will offer a sketch, "Lonesome Like," with Helen Evly in the support.

Spencer Kelly and Marion Wilder have returned from a variety tour of England and the Antipodes and have placed their bookings in the hands of Alf. T. Wilton. They will shortly be seen in a song scene, assisted by Charlotte Maloney, violinist, and Rita Ryan, pianist.

The Prospect is celebrating its midsummer festival this week, with George McFarlane, Henry Lewis, Gene Hodgkins and company, and Leah Winslow and company on the bill.

The Prospect is getting ready to have a "Vox Populi" bill early in August. A ballot box is to be placed in the theater lobby and the theatergoers will have the privilege of voting upon the players they desire to have on the bill.

THE FIRST NIGHTER

THE PORTMANTEAU THEATER

Special Dress Rehearsal at Christodora Settlement House. Three One-Act Plays. Produced by and under the Direction of Stuart Walker, Wednesday, July 21.

"THE TRIMPLET."

A DREAM-PLAY BY STUART WALKER.

The Lady Bobolara.....Harrie Fumade
The Marquess of Streathco.....Joseph Graham
The Lady Caratana.....Gertrude Davis
The Baron Milton-Maurice.....Oscar Craik
The Person Passing By.....McKay Morris
You.....Francis Stevens
Memory.....Hugh Dillman
Prologue.....Henry Kiefer

"A FAN AND TWO CANDLESTICKS."

AN INTERLUDE BEFORE THE CURTAINS BY MARY MACMILLAN.

Nancy.....Jeannette Becker
Ralph.....Oscar Craik
Hugh.....William Farrell
Deviser Bearer.....Edmond Crenshaw

"SIX WHO PASS WHILE THE LENTILS BOIL."

A PLAY IN ONE ACT BY STUART WALKER.

The Boy.....James W. Morrison
The Queen.....Annie Lowry
The Milkmaid.....William Farrell
The Blindman.....Nancy Winston
The Headman.....Joseph Graham
The Headman.....Tom Powers
The Headman.....McKay Morris

Another diminutive theater has made its appearance in the Portmanteau, designed and operated by Stuart Walker, who was for six years play-reader and general stage-manager for David Belasco. The particular merit of this structure, which includes merely the stage and equipment, is that it may be packed into ten boxes with very little trouble, transported almost any distance, and set up again under almost any reasonable conditions. It has a complete lighting installation, including a "horizont," dimmers and effects of color, and for ready shifting of scenes, uses the platform in front, and remainder of the Elizabethan "alterate" stages as recently seen in the productions of Grayville Barker.

Performances at Christodora House are not intended for the general public; but when the theater journeys elsewhere it will carry a professional company and full stage crew, together with plays for grown-ups. The professional company and part of the crew were in evidence at this performance, which was given to acquaint people generally with the scheme. Presented under more ideal conditions—in clubs, colleges, and schools, as the plan aims—and with more ambitious dramas, the Portmanteau will win adequate appreciation of its merits. However, as it stands, it is a marvel of compact accommodation for plays of almost any kind save circus or spectacle.

Of appropriate simplicity were the plays given, all—including the "interlude," which had a more specific appeal to adults—being products of sprightly imagery. "The Trimplet" is neither more nor less than a ray of sunshine, which a mother and her daughter, the daughter's suitor and his father, all needed for their happiness. Each of these characters sought the assistance of a symbolic figure called the Passer-By, whose face they could not see until they could "taste the succulent fruit, smell the fragrance of the foliage, hear the wild bird sing, and see the tip of your tree touch the nearest star." Each was without one of these qualifications; and when they compared sensations through neighborliness, which they had not shared these many years, they found themselves still in need of the "trimplet," which a character called You, who was seated in the audience, supplied for them and the requisite happy ending. It was all very frank, wholesome, and radiant with positive charm. Hugh Dillman, McKay Morris, Francis Stevens, and Gertrude Davis carried off the acting honors.

"A Fan and Two Candlesticks" was the merest episode concerning a maid who consented to give her heart and hand to the one of her two suitors who would find her missing fan; and who did bestow her favor on the one who had already taken the fan and was keeping it as a souvenir. A sprightly maid was Jeannette Becker, and a suitor of real presence was William Farrell.

"The Six Who Pass While the Lentils Boil" was the most ambitious of the three plays, and acted out a delightful—though episodic—sort of fairy tale. A queen, having committed a breach of etiquette in stepping on the "ring toe" of a lady at court, was condemned to decapitation before the striking of the four tower clocks. The queen finds shelter in a kitchen where a lonely little boy is watching the boiling of lentils; and this boy hides her. The queen is finally discovered, but too late for execution; another lady condemns the headman, who is also winder of the clocks, to cut off his own head. As this seems quite impossible, the queen pardons him, and arranges details which will prevent a repetition of the case. Incidentally, the little boy gets his reward in a quantity of presents and confinement in a gallery of excellent creations was that of McKay Morris as the headman. Tom Powers, Joseph Graham, William Farrell, James W. Morrison, Annie Laurie, and Nancy Winston followed close.

"HANDS UP"

Musico-Comico-Filmo-Melodrama in Two Acts and Eleven Scenes. Book by Edgar Smith. Lyrics by E. Ray Goetz. Music by E. Ray Goetz and Sigmund Romberg. Dances and Ensembles by Jack Mason. Modern Dances Arranged by Maurice. Polish Ballet by Kosloff. Staged by Ben-rino. Produced by the Shuberts at the Forty-fourth Street Theater July 22.

Strong Arm Steve, a star of the underworld. George Hassell Helene Fudge daughter of a retired bank wrecker. Alice Dovey Percy Bonehead, Helene's steady company. Artie Melchinger Milie, Marcelle, a tango pal of Helene's. Emille Lea Walts King. Monsieur Maurice La Belle Claire, Walts King's dancer. Florence Walton "Ingersoll," police dog. Alfred Latell Slim Watson, assistant to Fake Kennedy. Robbie North Fake Kennedy, amateur detective. Ralph Herz Violet Lavender. Irene Franklin Lindy. Adele Jason Sergeant Murphy. Peter Swift Cowboy Will. Will Rogers Mr. Need-in-time. Burton Green Harry Lightfoot. Donald MacDonald F. C. Centric. A. Robbins Edgewick Draper Stewart Gilmore. Maurice's Dancing Men Vincent Cassidy. James Gillespie. Adelaide Lawrence Margaret Satter Dorothy Strong Sunshine Jarmin Clarice Snyder Kiddies

This latest Shubert production which features Maurice and Walton, the dancers; Ralph Herz, Irene Franklin, and Burton Green, seems to be just the sort of entertainment suited to the taste of New Yorkers in hot weather, judging by the spontaneous welcome which greeted the opening performance. Although the last curtain did not fall until a quarter of twelve, the audience remained and was entertained. In fact, the sole complaint heard was that there was more than enough for one evening's entertainment—a rare protest at the present time when late rising and early falling curtains too often are considered the most desirable by managers. "Hands Up" never lags from start to finish, and it has infinite variety. A stolen ruby ring, a fake detective, and a lot of amateur sleuths figure in the plot, which tries to impress the audience as being a real one, only there are so many specialties that nobody cares whether anybody recovers the ruby or not. A list of the scenes will afford a good idea of "Hands Up." The opening one is "The Orange Grove." Then follows Office of Fake Kennedy, the Animated Screen, Exterior of the Tango Dental Parlor, Tango Dental Parlor, Balloons Beach at Bilkmore, Boardwalk at Bilkmore—all of which occur in Act I. The second act shows us the Pansant at Sing Sing; a Room in Fudge's House, Dancing Curtains, and the closing scene, Ballroom in Fudge's House.

The Tango Dental Parlor gave Irene Franklin, Ralph Herz, and George Hassell an opportunity to send the audience almost into hysterics, for as Hammer Girl, Dentist, and Patient, these three played a scene centered about the dentist's chair which is the funniest thing since the Weber-Felds barber shop hit—only it is funnier. That one scene was worth some whole plays. Herz has never been more successful in his particular line of work. And he did not resort to the same phrase trick in which he formerly delighted. His best song, "It's a Clue," found favor with the audience. Dainty little Alice Dovey again found her way into the hearts of the audience as the daughter of a retired bank wrecker, and incidentally the owner of the missing ruby. Irene Franklin and Burton Green were warmly greeted in a lot of new songs, the music of which was composed by Mr. Green, while the lyrics were by Miss Franklin, and delivered in her inimitable style. Maurice and Walton had some new dances and were enthusiastically encored. Maurice possesses a pleasing personality that asserts itself. Even if he couldn't dance, he would be popular because of his smile and the twinkle of his eyes. The surprise of the evening was furnished by Cowboy Will Rogers, who made such a smashing hit that the audience refused to let the performance proceed until Rogers had responded to an encore by repeating the last feature of his act. Emille Lea made a very lovely Milie, Marcelle, Miss Lea dances beautifully, and she was recalled a number of times after a difficult number. Bobby North and Donald MacDonald were two other favorites who were warmly greeted in songs and dances.

There was much enjoyable burlesque in "Hands Up," and the scene at Sing Sing, where the prisoners were knitting and talking about their afternoon tea, was ex-cruciatingly funny.

FRAZEE SUES WOODS

H. H. Frazee has brought an action against A. H. Woods for \$3,333, which he alleges is his share of the amount for which the English rights to "Modest Suzanne" were sold in London. The comedy originally was produced in New York in the Liberty Theater. Mr. Frazee controlling one-third of the production.

MAYOR REMOVES LID

Atlantic City Executive Dances on Sunday Night with "Prettiest Girl"

ATLANTIC CITY (Special).—Mayor William Riddle, on July 19, pried open the blue lid that has been covering amusements, and officially started the first Sunday dancing season ever conducted at the resort.

A tip having been passed along that dancing would be permitted, several hundred persons, including a congress of Philadelphia motion picture men, assembled at the pier. Mayor Riddle joined the throngs. Soon he stepped into the center of the ballroom and said:

"It's against the city ordinances to dance on Sunday. Anybody who dances is a violator. The enactment did not have my support."

"If they start to arrest anybody they'll have to start with the mayor. I'll dance with the prettiest girl in the room." The band struck up and a young woman stepped to his side. In an instant the mayor was whirling around the ballroom. The rest of the crowd soon followed.

FELIX HELD FOR AUTO ACCIDENT

Seymour Felix, member of the team of Felix and Cairo, is held in \$1,500 bail by Coroner Healy on a charge of criminal negligence as the result of an automobile accident last Friday morning, in which Rebecca Kammerman, a buyer for a department store, lost her life.

In the car at the time of the accident besides Miss Kammerman were Irene Silverman and Mortimer Levy. Miss Kammerman was caught beneath the car and crushed to death. The others were only slightly hurt.

According to the police, the two couples, after a dance, hired the machine at 1.15 A.M. at 144th Street and Broadway, and Felix volunteered to drive it. They had been making a tour of Washington Heights and the Bronx and were driving along Pelham Parkway when the machine ran into an embankment and overturned. It is believed Felix was not familiar with the road.

BROADHURST MAKES DENIAL

George Broadhurst has made a general denial of the allegations set up in his wife's petition filed in the Court of Chancery.

According to Mrs. Broadhurst, her husband, up to June 1 last, was in arrears in payment of alimony to the amount of \$6,833.33. She stated in her bill that she understood her husband was going abroad to live permanently and that he had disposed of his interests in George Broadhurst, Inc., to Mark Bates, of Chicago, for \$40,000.

Mr. Broadhurst specifically denied all the allegations and contended that the Court of Chancery of New Jersey was without jurisdiction and that the money judgment entered in New York was not binding in New Jersey.

NEW WAY TO FIND A BRIDE

CLEVELAND, O. (Special).—Harry Wright, a traveling salesman, was walking down Euclid Avenue the other day when he collided with Reta Lorraine, who tra-la-las with a stock opera company. No sooner had he apologized than he proposed. Dazzled by the young man's speed and efficiency, Miss Lorraine accepted, and within an hour the license was procured and the marriage recorded.

Accessories after the fact: Housekeeping and happiness.

SHOW AT GREAT KILLS YACHT CLUB

A vaudeville entertainment was held at the Great Kills Yacht Club, Great Kills, S. I. last Saturday night. Paul Scott, a member of the club, furnished the talent. Among the artists who appeared were Madame De Philippe, of the Chicago Grand Opera company; Henry Stanford and his wife, Laura Burt, in a sketch; Burt Grant, Ra Rex, Du Ball and Jackson, Kate Cloud, Poullin and Cohen, Emmy Alton, Daly and McCue, and Rae Reckard.

STAGE SOCIETY PLANS

The Stage Society of New York, which is planning a most ambitious season, will begin their producing activities in November at the Park Theater. At present the organization is attempting to interest the city government in the hope that its project will take on the character of a municipal theater.

TO REBUILD OLD NEWARK THEATER

The old Newark Theater, at Newark, N. J., will be rebuilt during the next year. The entire structure will be torn down and a new playhouse of modern construction will take its place. The plans call for the expenditure of \$750,000.

TO PLAY "KICK IN" IN LONDON

The company now being organized by A. H. Woods to play Willard Mack's "Kick In" in London will sail from New York on July 31. Prominent in the cast will be Harry Mestayer and Helen Holmes.

MUSIC HALLS UNDER SYNDICATE

LONDON (Special).—Arrangements are under way to bring the Palace, the Empire, and the Alhambra, London's famous music hall, under one syndicate.

ACTORS' EQUITY ASSO'N

Many New Members Enlisted on Pacific Coast—Morosco to Use Association Contract

At the last meeting of the Council, held July 20 in the association's rooms, suite 608, Longacre Building, the following were present: Mr. Bruce Macrae, president; Messrs. Grant Stewart, Jefferson De Angellis, Frank Gilmore, Grant Mitchell, Richard A. Purdy, Charles A. Stevenson, Thomas Wise, John Westley, and Edwin Arden.

New members elected:

Violet Dale Robert Hudson
Iika Diehl Dorajane Kelton
Louis La Bey
Margaret Dills Thomas C. Leary
Katherine Foster James McElhern
James Austin Gleason Ed. Rogers
Jessie Giendinning George P. Webster
Louise Groody

The meeting, held at the Burbank Theater Hall, Los Angeles, on July 19, was a triumphant success. Over forty new applications were received, and there are promises of more to follow. Among the speakers, in addition to Messrs. Wilson and Kyle, were William H. Crane, Oliver Morosco, Frank Reicher, and Otis Turner, of the Universal Film Company.

Mr. Oliver Morosco, in his speech, pledged himself to use A. E. A. contracts henceforward and wired instructions to his New York representative, Mr. T. D. Frawley, to that effect. He will have ten companies out next season.

A letter from the World Film Corporation informs us that an injustice was done them in our paragraph in last week's Mirror, stating that Mr. Jefferson De Angellis had recovered \$250 from them for services rendered. It was, the letter points out, the World Comedy Stars Film Corporation that employed Mr. De Angellis, and from whom the sum was collected. We regret that the error occurred and hasten to correct it.

At the International Lord's Day Congress, to be held in Oakland, Cal., on July 29, Miss Olive Oliver will represent the A. E. A. She will read letters that have been received by the A. E. A. on the subject of Sunday performances from Ellen Terry, J. Forbes Robertson, Minnie Maddern Fiske, Henry Bruere, E. H. Sothern, Edith Wynne Matheson, and others.

By order of the Council,
GRANT STEWART, Sec. Secretary.

CASINO TO OPEN MONDAY

Shuberts to Produce "Blue Paradise" There
The Casino Theater will open next Monday night when the Shuberts will present there "The Blue Paradise," a Viennese operetta in two acts.

The principal roles in the new piece will be played by Cecil Lee, Francis Demarest, Miss Chapline, Cleo Mayfield, Hattie Burke, Ted Lorraine, Teddy Webb, and Robert Pitkin.

MRS. FRIML TO RECEIVE DIVORCE

A report finding Madame Emma Trentlin guilty of misconduct with Charles Rudolph Friml, composer of "The Firefly," "High Jinks," and other pieces, has just been sent by Henry F. Mills, referee, to the principals of the divorce action brought by Mrs. Mathilde Friml. Mr. Mills recommends a decree of divorce in favor of the wife, and that the two children, Charles Rudolph Friml, five, and Marie Lucille Friml, three years old, be awarded to the custody of their mother. Mr. Mills suggests that Mrs. Friml receive \$15,000 in lieu of alimony.

Mr. and Mrs. Friml were married May 26, 1909, at Los Angeles, Cal. He came to this country in 1903. Testimony showed that his total annual income from royalties from his light opera scores was, at times, \$50,000.

SIEGFRIED CRONHEIM DEAD

Siegfried Cronheim, at whose music hall in Hoboken Weber and Fields, Lillian Russell, Sam Bernard, Ward Vokes, Pat Kelly, and other famous players made their first stage appearance, died last Thursday at his home, 360 Clinton Avenue, Newark.

Mr. Cronheim made money during his ownership of the Hoboken Theater, which he ran from early in the 80s until 1898. Then a blue law agitation was begun against theatrical performances on Sundays, and Mr. Cronheim's wealth was swept away in attempting to fight against the opposition. He then opened a real estate office in Newark, which was immediately successful, and soon he was once more on his feet financially. Mr. Cronheim leaves a widow and five sons.

PLAY BY MRS. CONDE NAST

"Her Ladyship's Wardrobe," a play by Mrs. Conde Nast, was produced last Sunday night at Newport, R. I., as part of the soiree at Roscliff for the benefit of the Secours National. One of the leading roles, Gertie, a manicurist, was amusingly played by Florence Nash.

LUCILLE WATSON IN LEADING ROLE

Lucille Watson, late of "Under Cover," has been engaged by Joseph Brooks to play the leading feminine role in "Mr. Myd's Mystery," which he will produce next month with Taylor Holmes as the star.

DEATH OF MRS. VERNON

Sister of Rita Jolivet Ends Life Through Grief for Husband

The friends of Inez Ley Vernon were shocked by the news that she had been found dead last Thursday in her apartment at the Summer, 51 West Eleventh Street, with a bullet wound in her temple. Mrs. Vernon had spent the preceding week with friends at their country seat. They returned with her to the Summer on Monday, remaining with her until after noon. It is surmised that she ended her life a few hours later. She had dressed in an evening gown, knelt before a dressing table in her bedroom, and shot herself through the head. The report of the pistol was not heard by any one, and it was not until Thursday afternoon that the body was discovered.

On Sunday the remains were incinerated at the New Jersey Crematory in the town of Union. There were no services except the reading of a prayer. Relatives and friends present included Mr. and Mrs. Randolph White, Mrs. Warner, Mr. and Mrs. Ralph B. Govin, William H. Butler, Harrison Grey Fluke, Theodore Photolades, Hamilton Revelle, and John Hodder. The ashes will be sent to Mrs. Vernon's parents in England.

The cause of Mrs. Vernon's act was due to grief occasioned by the loss of her husband, George Ley Vernon, in the *Lusitania* catastrophe. She came to New York from London early in June to settle up Mr. Vernon's business affairs in this country.

Mrs. Vernon, who was about thirty years old, was a musician of remarkable quality. She was the daughter of Mr. and Mrs. C. Eugene Jolivet, of Kew Gardens, England, and Dieppe, France. Her sister is Rita Jolivet, prominent on the New York and London stage, who was with her brother-in-law when the *Lusitania* sank. Miss Jolivet is at present in Europe. A younger brother, Lieutenant Alfred Jolivet, is now with the British army in France, commanding a machine gun.

Before her marriage Inez Jolivet enjoyed a distinguished career as a violinist. Her debut took place at a *Figaro* concert in Paris. Later she made a tour throughout Europe. She played as soloist with the famous orchestras of Paris, Berlin, Vienna, Petrograd, and London. She appeared here with the Boston Symphony Orchestra and at the Metropolitan Opera House. After her marriage she gave up her professional career and devoted herself to co-operating with Mr. Vernon in his extensive commercial undertakings.

"MEDEA" TO BE GIVEN HERE

Two performances of the Greek drama "Medea" will be given the afternoon and evening of Aug. 3 on Battery Hill of the campus of the University of New York by the Art Drama Players under the direction of Ada Dow Currier. Agathe Barsescu, a Rumanian actress and a protégé of Carmen Sylva, will act the title-role, and others in the cast will be Louise Van Wageningen, Bonny Kyle, Georgina Wilson, Frank Peters, Thomas Mitchell, Alfred Shirley, Arvid Paulson, and W. Perceval-Monger.

AUSTRALIAN SINGER ENGAGED

Agnes Thorn, Australian singer, has been engaged by John Cort for one of the important roles in the Henry Blossom-Victor Herbert comic opera "The Princess Pat," which will be produced next month with Eleanor Painter in the title part. Miss Thorn arrived for the first time in this country three weeks ago, having been induced to try her fortune on the American stage by Mr. and Mrs. Fred Niblo, with whom she played in the antipodes.

PLAN TO BRING BAKST HERE

If present plans of the Metropolitan Opera House materialize, Leon Bakst, the famous Russian colorist, will come to America during the engagement of the Imperial Ballet Russe at the Metropolitan Opera House. Bakst is the creator of the ballet's stage decorations and costumes.

LINA ABARBANELL TO STAR

Lina Abarbanell is to star the coming season in a new musical play, under the direction of Jones, Linick, and Schaffer. The musical numbers are by Frank Adams. The opening is to take place in Chicago about the middle of August.

O'BRIEN'S MINSTRELS TO TOUR

Neil O'Brien and his minstrels will begin a country wide tour in Poughkeepsie, Aug. 14. In the organization this season are Matt Keefe, Eddie Mazier, Pete Detzel, Emil Saubers, and Major Nowak.

MAY IRWIN TO OPEN AUG. 23

May Irwin will open her New York season at the Park Theater on Aug. 23 in "No. 13 Washington Square," by Leroy Scott. Clara Blandick will have an important part in the play.

SHELDON PLAY READY

Edmond Sheldon's play, "The Lonely Heart," upon which he has been at work for over a year, is ready for production. John Barrymore, it is reported, has been selected for the leading role.

Will Rogers, the cowboy larriat thrower, has resigned from vaudeville and will confine his appearances for the future to musical comedy productions.

NEW FROHMAN PRODUCTIONS

Newly-Organized Corporation Plans Ambitious Season with Fifteen Stars

The newly organized Charles Frohman Corporation, which is carrying on the work of Charles Frohman, yesterday issued its plans for the coming theatrical season. The roster of stars contains fifteen names, while the playwrights, whose works have been delivered, number twenty-two. All the former stars of the Frohman banner are represented with the exception of Billie Burke, while Francis Wilson, Marie Tempest, and Graham Browne have been added to the list.

Maude Adams will this season appear in a repertory of plays by Sir James Barrie, which will include "The Little Minister," "Quality Street," "What Every Woman Knows," and "Peter Pan." In addition, she will be presented in Barrie's latest play, the name of which has not as yet been announced. Miss Adams's season will begin in October, and her New York engagement will be played at the Empire Theater beginning Christmas week.

Ethel Barrymore will be seen in a new comedy called "Roast Beef Medium," a dramatization by George V. Hobart and Edna Ferber, of the latter's story of the same name.

John Drew will have a new play by Sir Arthur Pinero. This will be Mr. Drew's first appearance in a Pinero play since "His House in Order."

In accordance with a promise made to Mr. Frohman, William Gillette will revive his two most famous plays—"Sherlock Holmes" and "Secret Service"—for a few weeks at the Empire Theater and a tour of the principal cities. Otis Skinner will be presented in a new comedy by Henry Arthur Jones, written on the English playwright's recent visit to this country.

Elsie Ferguson will continue for a time in Hubert Henry Davies's "Outcast." During the season she will also appear in a new play from the pen of Mr. Davis. Blanche Bates will have a new play by Michael Morton, and Marie Doro will be seen in a new piece by Roudolf Besler, best known as the author of "Lady Patricia."

Marie Tempest, Francis Wilson, Ann Murdock, and Graham Browne are to appear in a double bill, comprising a new playlet by J. M. Barrie and a revival of Captain Marshall's comedy, "The Duke of Killkrake." After a single season in this play, the four stars will head separate companies in plays written especially for them. Miss Tempest's play will be a comedy by Harold Chapin; Mr. Wilson will be seen in a comedy written by himself; Miss Murdock will appear in a new play by Porter Emerson Browne, and Graham Browne will star in a new drama by Henry Arthur Jones.

Julia Sanderson, Donald Brian, and Joseph Cawthorne will continue next season in "The Girl From Utah," opening for a brief engagement at the Knickerbocker Theater on Aug. 9. After a tour they will return to the Knickerbocker in a new musical play.

The Charles Frohman Corporation, in conjunction with David Belasco, will present a new play by George Scarborough, under the title of "The Girl," and make an all-star presentation of a well-known drama in the manner of "A Celebrated Cast" last Spring.

The regular season of the Empire Theater will begin on Monday, Sept. 13, with Cyril Maude in "Grumpy." After a four weeks' engagement, Mr. Maude will, in turn, be followed by William Gillette, John Drew, Maude Adams, and Otis Skinner. The Lyceum Theater season will open Sept. 6, with "The Duke of Killkrake." This attraction will be followed by Ethel Barrymore.

Among the other plays delivered to the Charles Frohman Corporation, and for which players and theaters will later be announced, are: "The Coup," by Haddon Chambers; "Our Betters," a new comedy by W. S. Maugham; a serious drama, by Henry Arthur Jones; "Kings and Queens," a London success of last season; a comedy by Alfred Sutro, and "The Flying Dutch-

man," a modern comedy by Paul M. Potter.

New musical comedies by Renold Wolf, Channing Pollock, Harry B. Smith, Jerome Kern, Max Brady, Franz Martos, and Victor Jacobl will be produced.

Other dramatists on the Frohman list are Henri Bernstein, E. W. Hornung, Edward Sheldon, Augustus Thomas, Eleanor Gates, and Catherine Chisholm Cushing.

SAMUEL COLERIDGE TAYLOR

Tribute to the Memory of the Colored Musician by the English Government

The recent death of Samuel Coleridge-Taylor, a colored musician of repute, was a shock to his many friends and admirers in this country. The English Government paid fitting tribute to his memory. He was forty years old and had a brilliant future, forecast by the meritorious work he had done in the past. When it was discovered in London that he died poor, a testimonial concert was given which netted nearly \$10,000. Mr. Lloyd George interested his Government in having ample provision made for his family, the Government arranging for a pension of \$1,000 to his wife, \$100 to his mother and \$200 to each of his children until the age of twenty-one. His father was a native of Sierra Leone, but his color was no bar in England to social recognition.

When Samuel Coleridge Taylor came to the United States he found that conditions were different, and he returned to England, where he was warmly welcomed. He was a gentleman in all that the word implies, a delightful companion wherever he appeared and a musician of rare merit. His death causes regret wherever he was known.

POPULAR-PRICED PLAYS

Company to be Formed to Produce and Book Attractions of Cheaper Grade

As a result of a conference held in this city last week by a group of men operating popular-priced theaters in Chicago and vicinity, a company will be formed to produce and book sufficient attractions to fill their houses.

Since the advent of motion pictures there has been a dearth of productions of the popular priced standard, and it is expected that this new company will accomplish a great deal in remedying this deficiency.

Among those present at the conference were Messrs. Stair and Havlin, who control over thirty-five theaters; and Gonzello, Rickson and Clifford, who operate the Imperial, National, Crown and Victoria theaters in Chicago.

SAVAGE HAS NEW PLAYS

To Make at Least Six Productions if Conditions Are Favorable

Henry W. Savage, whose activities last season were confined solely to the management of "Sari," will this year make at least six new productions, provided that there is sufficient public interest in theatricals.

Of the six plays, several are comedies and one is an European musical success. Mr. Savage will also send "Sari" on tour.

TO FIND NEW NAME FOR FARE

"The Mystic Shrine," as the title for the new Avery Hopwood farce, has been abandoned, because of the discovery that an earlier farce by an unknown writer had had virtually the same title.

GOSSIP

Mrs. Leslie Carter arrived from England on the *Philadelphia* last Sunday. She will continue her vaudeville tour.

Jack Princeton and Agnes Yale sail soon for San Francisco, preparatory to sailing to Australia.

A seaside bench show will be held at Healy's Restaurant, Long Beach, next Friday night. Among those who have entered dogs are Grace George, Billie Burke, Pauline Frederick, Louise Dresser, and Nora Bayes.



Apeda Studio, N. Y.

MISS ETHEL KIRK.

Now in the Varieties with Billy Fogarty.



If you don't want your wife to know you have been drinking, the longest way round is the nearest way home.—*The Sage*.

Rialto prognosticators, who declare the end of the war is in sight because Adolf Philipp, the German syndicate of Fifty-seventh Street and points south, has formed a new alliance with Paul Herve and Jean Briquet, French musical comedy manufacturers, forget that the Higelette Brothers, German vaudeville artists, announced last week that, fearing lest they be taken for Italians, they will hereafter be known by the family name of Greenbaum.

To relieve partially the midsummer tedium existing in the theatrical world, *Tus Mianon* herewith gives a morsel of dramatic gossip which it feels will be appreciated:

Just before Wallack's Theater was demolished, Wilton Lackaye had the stage carpenter there cut out the exact center of the stage, had it attested before a notary, and sent it to Arnold Daly.

Actors in England, particularly those not of British birth, who neglect to observe the new regulations in regard to registration, lay themselves open to considerable trouble in court.

Recently at Grimsby, one of the "prohibited areas" within the meaning of the Defence of the Realm Act, Peter Henry Gardner, an American actor, who achieved considerable fame in England as the original Carl von Pumpernick in "The Belle of New York," was arrested, charged with being an alien and failing to register.

Detective-Inspector Tartelin, chief aliens' registration officer, stated that Mr. Gardner had failed not only to register himself as an alien, but also to fill in the registration form at the theatrical apartments where he was staying.

Mr. Gardner said he was born in Fifth Avenue, New York, and was a member of the original "Belle of New York" company. He had been twenty-four years in England, touring with various companies, and he had visited Grimsby several times. He understood that a German had played Carl von Pumpernick, but that the man had been interned since the war. As an American he had not realized that registration as an alien was necessary.

The magistrate said it was a serious matter for an alien to be found within a prohibited area, but having regard to Mr. Gardner's nationality and his long residence in England, he imposed only a nominal fine—one guinea.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

THE MIRROR continues to receive letters from stock patrons in Greater New York urging the return of former favorites for the new season.

"The patrons of the Crescent Theater," writes a Brooklyn playgoer, "are very anxious to remain some of their former favorites, and justly, too. All the old patrons who stayed away last year would quickly return if they knew they were going to see such talented players as Mae Desmond, Alfred Swenson, Frank Fielder, Henry Carlton, Daniel Lawler, Caroline Locke, James McCurdy, and Kate Woods Fluke."

"Give us back George Allison and Gertrude Rivers," writes another Brooklyn patron, enthusiastic over the opening of the Crescent season, "and last but not least, Otto Liebling and his fine orchestra."

A new York city theatergoer writes: "Will you not kindly bring to the attention of stock managers through 'The Ticker' (especially to John Cort, who contemplates a season of stock at the Lexington Avenue Opera House) that we want back our favorite leading man, Theodore Friebeus. A stock organization headed by Mr. Friebeus and supported by a well chosen cast, with a leading woman the type of Leah Winslow, is bound to succeed, if good plays are presented."

CALBURN COMPANY TO RETURN

BRIDGEPORT, CONN. (Special).—When Manager Frank L. Callahan, of the Lyric Theater, announced that July 24 would mark the closing of the Calburn Musical and Stock company, the news was received with great disappointment from the large audience. The termination of the engagement is due to the fact that the members of the company need a rest after thirty-six weeks of consecutive playing. However, Bridgeport is not to lose the Calburns, for Mr. Callahan is planning to reopen the dramatic stock season early in September. The Calburns opened in this city Nov. 9 with "Bought and Paid For," and under the adverse conditions of the poorest of theatrical seasons, they have done a remarkably good business.

Because of the success of both the dramatic and musical organizations in this city during the last season, the staff has decided to install companies in two other cities. Mr. Callahan and Allen P. Weil will remain in this city as the head of the management of the three companies.

ALLEN P. WEIL.

WORCESTER PLAYERS END SEASON

WORCESTER, MASS. (Special).—For the final week of their season at the Grand, the Poli Players produced "Alma, Where Do You Live?" The performances were well received by good sized audiences. Will D. Howard did well in the role of Pierre Le Paech, and sang in good voice. Carolinn Waide made a very winsome Louise. The others acquitted themselves most creditably.

The Poli Players, whose season lasted 116 weeks, will reopen on Labor Day. Manager William H. Dehlman, assistant stage director J. Fred Holloway, and character actor Frank Thomas are the only members of the original company who remained to the last.

Sue MacManamy will visit her parents in Michigan. Thomas Williams and Foster Williams will take a few weeks' vacation in the country; Frank Thomas and Will D. Howard open a vaudeville engagement, and Carolinn Waide has been retained by the management to sing her "Golden Song Review" during the premiere week of feature pictures at the Grand. FRANK H. ORDWAY.

ST. PAUL SEES "ZAZA"

ST. PAUL, MINN. (Special).—"Zaza" was the bill of the Fisher Players at the Shubert Theater week July 18-24. Earl Lee played as Joly. Duncan Penward was excellent as Rigault. Sam A. McHarry made a splendid impression as Dufrenoy. Pete Raymond was satisfactory as Cascart. In the title role Irene Summerly took advantage of the wonderful opportunity for emotional pyrotechnics. JOSEPH J. PEISTER.

"ARGYLE CASE" IN TORONTO

TORONTO, ONT. (Special).—The Robbins Players at the Royal Alexandra were seen in "The Argyle Case" July 19-24, to excellent business. Aline McDermott, the new leading woman, made her first appearance with the company and scored an emphatic hit. J. R. Amory and Helen Travers appeared to good advantage.

GEORGE M. DANTREE.

KEITH'S PLAN ELABORATE STOCK SEASON AT CRESCENT THEATER

Large Company Being Organized—Richard Barry's Play, "The Love Bird," Produced in Pittsfield—Mid-Summer Changes

The Crescent Theater will be the home of a stock company again next season. In an effort to restore stock to its former popularity with the public, the Keith management is engaging a company said to be the largest ever enlisted for a season at a single theater. General Manager John J. Maloney, of the Keith Theaters in Greater New York, is taking personal charge of the organization of the Crescent Players.

The stage will be equipped with new scenery and properties, and by arrangement with leading producers original productions of Broadway successes and newly released high royalty dramatic hits will be shown.

William C. Masson, now with the Keith Players at Union Hill, has been engaged as stage director. The subscription list will

two weeks, appearing in three other plays. This week Mr. Gieckler is on the bill at the Bushwick Theater in a new war sketch, "Captain Rance, Messenger."

William H. Barwald, stage director for the past seventeen weeks with the Mary Servoss company, has been compelled to close owing to a nervous breakdown. Mr. Barwald will go to his mother's cottage at Fort Trumbull Beach, Milford, Conn., to recuperate for the regular season.

Commander and Mrs. Withing, of the U. S. S. Rhode Island, gave a dinner in honor of Mr. and Mrs. Edwin Dudley (Jeannette Cass), of the Empire Players, of Newport, on board the battleship,

PLAYERS ON VACATION

Keith's Bronx Company Closes Long Season—To Reopen Aug. 28

For the thirty-ninth week of their stock season the B. F. Keith Bronx Stock company presented "The Burglar and the Lady," week of July 19. Rowden Hall as Raffles made a big hit in his breezy, vigorous and sufficiently intense interpretation, and Ottola Nesmith, seen earlier in the season with the Forsberg Players at Newark, made her only appearance with this organization as Norma Gray, showing herself an actress of unusual emotional power and playing the lighter scenes with charm and daintiness. Walter Marshall gave a well balanced performance of Sherlock Holmes, and Fred C. House made an excellent Bobby Burlock. Margaret Fielding as Lucy, Luella Morey as Mrs. Moreland, Mildred Florence, who appeared here in "The Cost of Living," and Albert Gebhardt gave good support. Russell Parker, David Hewitt, and Hall Oliver deserve mention.

With Robert Jannette, resident manager, and Roland G. Edwards, stage director, this company has made an enviable record since its opening, Oct. 26, and it has established and maintained a clientele that few houses can boast of. The company will enjoy a few weeks' vacation and open again Saturday, Aug. 28.

IDA C. MALCOMSON.

POLI CO. RETURNS TO BALTIMORE

BALTIMORE (Special).—The "rejuvenated" Poli Players returned to their old home on Monday night, and the welcome they received must have afforded S. Z. Poli, who attended the performance, considerable satisfaction. Mr. Poli's organization has taken a firm hold upon Baltimore playgoers, and the affection in which they are held has been made manifest time and again. "The Blue Bird" was chosen for their reappearance, and the fantasy was given an effective presentation. Several of the roles were splendidly interpreted, particularly Tytyl and Mytyl by Boris and Mary Eaton, Bread by Arthur Byron, Fairy Berylune by Georgie Woodthrope, Cat by Hardie Meakin, Water by Bella Cairns, Time by John Kline, and Night by Frances Williams. The scenic effects were unusually good for a stock performance and the numerous scenes were handled with surprising skill.

Mr. Poli plans to keep his company in Baltimore for six weeks at the Auditorium. As noted in these columns several weeks ago, his lease expires on Sept. 1, but whether an agreement will be reached between the Kernan Estate Company and himself before that date, whereby he will remain in control of the house, is still a matter of conjecture. Mr. Frank Whitbeck is manager of the new company.

"The Miracle Man" is the bill this week, with Enid May Jackson in the leading role. Miss Jackson won a large following in Baltimore during the few weeks she was here last season. Arthur Byron and Georgie Woodthrope have been retained by popular demand.

I. B. KREIS.

ROCHESTER LIKES GLASER

ROCHESTER, N. Y. (Special).—A growing interest in the work of the Glaser Stock company was manifested by the audiences which witnessed the performance of "What Happened to Mary," at the Temple, week of July 19. Fay Courteney had a part well fitted to her style of work and she brought out the character of the little heroine with marked emphasis. Vaughan Glaser was right at home in the part of John Willis and played it with strength and feeling. An excellent character portrayal of Billy Peart was credited to Frederick Kerby. Other parts were well brought out by Walter Renfort, George Berger, Bertha Eldridge, Isabel Sherman, Constance Kenyon, Frank Carlton, Enid Morel, and William F. Powell. July 26 week, "He Fell in Love with His Wife." ROBERT HOGAN.

NEW LEADING MAN IN SCRANTON

SCRANTON, PA. (Special).—Selmer Jackson made his first appearance as leading man of the Poli Players in "The Little Millionaire," week of July 19, and scored an emphatic hit in the part of Robert Spooner.

Arthur Buchanan was at his best as Henry Spooner. Morton L. Stevens as Bill Costigan repeated his success of last week. Dean Borup gave a splendid performance of Russell. Mae Desmond, Helen Gillingwater, Mary Hill, Kerwin Wilkinson, James Brennan, and Elsie Southern were others who deserve a word of praise. "The Only Son," week of July 26. C. B. DORMAN.



CORSEY PAYTON AND HIS STOCK COMPANY.
(Springfield, Mass.)

From Left to Right, First Row: Marie Doris, Dolly Mann, Editha Maxham, Phyllis Gilmore, Mrs. Charlotte Wade Daniel, Alice Bentley, Emmie Mason, Corsey Payton, Adrain Perrin. Second Row: Miss Mary Anderson, Miss Belle Flower, Miss Olive Fargo, Miss Peggy Rayne, Mr. Claude Payton, Miss Marion Nichols, Mr. Harry B. Roche. Third Row: Mr. Harry G. Bennett, Mr. James O'Neill, Mr. Raymond Payton, Mr. Bobby J. Livingston, Mr. Harry Dennis Dyrle.

be open from July 26 to Aug. 9 for old subscribers.

Richard Barry's new play, "The Love Bird," was presented for the first time on any stage by the Pittsfield Players at the Colonial Theater, Pittsfield, Mass., on July 19. This Munson's Pittsfield correspondent writes that Mr. Barry developed his love interest exceptionally well, and that the play met with a hearty response from the audience throughout its entire progress. The leading character, Jessal, is said to be of particularly piquant and original charm.

Edith Luckett and Malcolm Duncan were seen in the leading roles. The play will open later in New York.

Richard Carle is playing a special starring engagement this week with the Royster-Dudley Opera company at Elmira, N. Y., appearing in his old role in "Mary's Lamb."

That it may be given a thorough renovation, the Poli Theater in Washington, D. C., was closed last Saturday night following the performance of "The Miracle Man." It is said that \$10,000 will be spent in redecorating and renovating the house. In addition to new carpets, seats and furnishings, the present stage will be torn up and a new and modern stage, equipped with hydraulic sections, will be installed.

The new stock company, which will include many old favorites, will open on Aug. 23.

Brooklyn stock patrons and friends of Robert Gieckler will be interested in the announcement that he has deserted temporarily the stock field to appear in vaudeville. Mr. Gieckler and company opened at the Greenpoint Theater in "Drifted Apart," a one-act playlet. His vaudeville debut was such a success that he was held over for

July 15. Captain and Mrs. Philip Caswell also entertained in their honor at dinner. The Empire Players will open in Providence in September for a Fall and Winter season.

M. R. Klein, who has managed the Royster and Dudley Opera company in Elmira from the opening of the season, left on July 19 to assume the management of the Woodside Park Theater, Philadelphia. Ernest P. Orr has taken Mr. Klein's place at Elmira.

Leonore Ulrich, who recently closed a long starring engagement in "The Bird of Paradise," is considering an offer to become leading woman of the Bainbridge Players in Minneapolis this summer.

Mary Kennedy, Florence Hill, and Clarence Chase are recent additions to the Hazle Burgess Players at Jacksonville, Fla. They are succeeding Bertha Noss, who has gone to Pittsburgh, and Miss Brower and Ed. Lawrence, who are now appearing with a Tampa company.

The members of the Keith Stock company, which recently closed a season at La Fayette, Ind., have announced their plans for the remainder of the season.

Francis Sayles, Reginald Knorr, and Adelaide Cummings go to Chicago; Elsie Corbin will visit the Colorado mountains; Kathryn Stevens has joined the Oliver Players at Quincy, Ill.; Jack Robertson will join the same company after a short vacation at Muscatine, Ia.; Robert Thompson will go to northern Wisconsin, and Will H. Bruno will join Mr. and Mrs. Oliver for a month's fishing trip in Michigan.

After a year's absence, John Adair, Jr., and Jane Lowe returned for a three weeks' engagement to their company at Casino Park Theater, Mansfield, O., on July 12.

NEW MONTREAL CO. TO OPEN AUG. 16

MONTREAL, CAN. (Special).—Manager W. A. Edwards announces that the stock season at His Majesty's Theater will open Aug. 16 with "The Misleading Lady." During the season a number of first-class attractions will occasionally be seen at this house.

Zira was the bill given by the Orpheum Players July 19-24. Half the gross receipts of the Monday matinee and night were given to the Soldiers' Wives League, and a sum of \$500 was turned over to the fund. The title-role gave Dorothy Shoemaker a fine chance for emotional acting, and she made the most of it. Florence Roberts was excellent as Lady Constance and Edith Campbell Walker did good work as Ruth Wilding. Edmund Elton made the most of the Rev. Gordon Claverling, and capable work was done by Ainsworth Arnold, William Webb and Carryl Gillen. July 26-31, "The Boss."

W. A. TREMAYNE.

UTICA GREETES FORMER FAVORITES

UTICA, N. Y. (Special).—Wilmer and Vincent's Majestic Players presented "Mrs. Wiggs of the Cabbage Patch," at the Majestic Theater, July 19-24. Unusual interest was manifested in this production owing to the return of three favorites of former seasons: Vida Croly Sidney, Augusta Gill, and Frederick Ormonde. Miss Sidney left here last Summer while Miss Gill and Mr. Ormonde have not appeared here in three years. Miss Sidney as Mrs. Wiggs gave an excellent performance and received an enthusiastic welcome. Miss Gill contributed a clever characterization as Miss Hazy. Mr. Ormonde had the part of Mr. Wiggs, and Kitty Brown (the leading woman) made an appealing Lovey Mary.

A. L. W.

HATS NAMED FOR STOCK ACTRESS

JACKSONVILLE, FLA. (Special).—This was to have been the last week of the Hazelle Burgess Players, but, forced by popular demand, Miss Burgess postponed her visit to her home in Boston for two weeks. To show their appreciation, the managers of Cohen Brothers' store last week ordered hundreds of hats the exact duplicate of Miss Burgess's and sold them under the name of the "Hazelle Burgess Hats."

For the sixth week of their engagement the company appeared in "What Happened to Mary," with Miss Burgess in the title-role. Vernon Wallace as John Craig was splendid, and the other members of the organization acted their parts with customary efficiency.

WILLIAM L. BOYKIN.

"INNOCENT" IN UNION HILL

"Innocent," George Broadhurst's adaptation of the Hungarian play by Arpad Pasztor, was the offering of the Keith Players at the Hudson, July 19-24, to excellent business. William H. Sullivan as Bela Nemzeti gave a convincing performance. Ann MacDonald as Innocent, Charles C. Wilson as Von Guggen, J. Ellis Kirkham as McCormick, and Joseph Lawrence as Horace Irving, were excellent. Clare Evans as Tan Lo kept the audiences well amused. Frederick Webber as His Excellency contributed an unusually fine performance. Others in the cast were William Davidge, Frank Armstrong, and Antoinette Rochte. This week, "The Argyle Case."

E. A. GREWE, JR.

ELMIRA LIKES "PRETTY MRS. SMITH"

ELMIRA, N. Y. (Special).—In "Pretty Mrs. Smith," July 19-24, the Royster and Dudley Opera company offered one of the most satisfactory productions of the opera season. Anne Bussert was delightful in the title-role and scored a personal hit. Leona Stephens did her best work of the season as Letitia Proudfoot. Carl Gantvoort pleased as Frank Smith, Teddy Webb was a funny Bobby Jones, Leonard Hollister and Charles Tingle were capital as Forrest and Ferdinand Smith. Others seen to advantage were Anna Boyd, Peter MacArthur, R. H. Greenlaw, Lillian Hagar, Minty Whitely, John Barrett, and Casper Bauer. "Mary's Lamb," with Richard Carle in the lead, July 26-31.

J. MAXWELL BEERS.

CRAIG PLAYERS RE-ENGAGED

BOSTON (Special).—The season at the Castle Square has lasted forty-seven weeks, a record that Mr. Craig has surpassed only once—in 1911, by two weeks. The most noteworthy feature of the season just ended was the run of seventeen weeks of "Common Clay," the Craig-Harvard prize play that New York is to see, with a strong cast and under the management of A. H. Woods, early in the coming season. William Carleton, Donald Meek, and Theodore Friebus have already been engaged for the Craig company for next year.

FORREST IZARD.

LEILA HUGHES IN ST. LOUIS

ST. LOUIS, MO. (Special).—Leila Hughes joined the Park Opera company as prima donna on July 26. Miss Hughes succeeds Venita Fitzhugh.

The Park Opera company were seen to excellent advantage in "A Milk White Flag" week of July 19. Director Charles Sinclair made some adroit changes which modernized the piece. Dan Marble as Phil Graves was excellent, and Roger Gray as Christian Berial also scored. Royal Custer as the would-be dead man and George Nathanson added much to the success of the piece. The female roles were filled by Venita Fitzhugh, Sarah Edwards, and Louise Allen. Roy Purviance, Ed Smith, and Alexander Worth completed the cast.

The Players' Stock company closed on the 18th and the Shenandoah will remain dark until Aug. 30, when the Players return.

VIVIAN S. WATKINS.

COMSTOCK PLAYERS IN ALBANY

ALBANY (Special).—The Comstock Players, a recently organized stock company, will open for a Summer engagement at Harmanus Bleecker Hall Aug. 2. Jack Halliday and May Buckley have been secured to play leads, and will be supported by a capable company of assistants, which includes Donald Macmillan, Fred Forrester, Pat McCoy, Thomas Irwin, Joseph Pendleton, Madge West, Margaret Lee, and William H. Gilmore, who will officiate as stage director. "The Miracle Man" has been selected as the opening bill.

JERSEY CITY COMPANY OPENS

The Bergen Airdome opened a stock season July 19 with the popular Charles Reilly company. "Kathleen Mavourneen" was the bill July 19-21. The play was well staged and each member of the company received a warm welcome. The company, which is composed mostly of Jersey City people, includes Polly Holmes, Hazel Corinne, Dan Malloy, Charles Reilly, who is one of the most popular actors that ever played here; James Marr, Florence Burroughs, Herbert Kellers, Owen Markley, and Martin Brandon.

WALTER C. SMITH.

STOCK NOTES

Mitchell Harris, of the Players' Stock company in St. Louis, underwent a successful operation on July 20.

Nana Bryant played a special engagement with the Del Lawrence company at the Wigwam in San Francisco last week. Miss Bryant played the girl in "The Traffic."

Helen May has joined the Park Opera company at St. Louis to take the place of Louise Allen, who is enjoying a three weeks' vacation after a year's consecutive playing. "The Conspiracy" will be offered next week at the Burbank Theater in Los Angeles, with John Emerson in his original role of Claverling. "Excuse Me" is underlined.

Marian Johnquist, leading woman with the Urban Stock company, who was recently taken ill while playing an engagement at Belfast, Me., will be able to rejoin the company in a few days.

James Thatcher is now general manager of the eight Poli companies in various cities. Mr. Thatcher spends the first couple of days in each week at Washington, D. C., and the busier part of the week in Hartford.

Addison Pitt has been engaged as director for the Lytell-Vaughan season at the Alcazar Theater, San Francisco, opening Aug. 1. He left for the Coast last Monday after a vacation of four weeks on his Rhode Island farm.

Irene Summerly closed with the Fisher Players at the Shubert Theater, St. Paul, on July 24, and Margaret Lotus played the leading roles with the company July 25-31. Genevieve Cliffe, who formerly played leading parts with the Huntington Stock company, will open with the Fishers Aug. 8.

The Barrow-Howard Players are now in their fourteenth week of stock at the Oliver Theater, Lincoln, Neb. Arling Aline has replaced E. C. Woodruff in the leading roles. The Sioux Falls, S. D., company of Barrow-Howard's has just closed a season of sixty weeks and the members are taking a well-earned vacation.

Ethel Clifton informs THE MIRROR of an inaccuracy in the published account of the premiere of "For Value Received," at the Newark Orpheum during the week of June 28. The Mirror referred in a headline to "Almerie Thomson's New Play." Miss Clifton is the author of "For Value Received."

George Davis will open a stock season at the Alcazar Theater in San Francisco early in August. Bert Lytell and Evelyn Vaughn will head the organization, remaining for an engagement of twelve weeks, while such plays as "The Trail of the Lonesome Pine," "The Misleading Lady," "The Yellow Ticket," "The Miracle Man," "Passers-By," "The Marriage Game," and "The Third Party" have been secured.

Some of the latest releases for stock through Sanger and Jordan are "The Shadow," David Belasco's version of "The Celebrated Case," "Diplomacy," as revived at the Empire Theater this season; "The Yellow Ticket," "The Miracle Man," "The Misleading Lady," "The Blindness of Virtue," "The Running Flight," "The Big Idea," "The Story of the Rosary," "The Trail of the Lonesome Pine," "The Tale of Three," "Innocent," "The Little Millionaire," "Disraeli," and "Rosemary."

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ARE THESE ACTORS VICTIMIZED?

Verne E. Sheridan Makes Direct Charges of Bad Faith Against the Loew Avenue B Theater Management

Complaints of practises intended to victimize too trustful actors and performers by unscrupulous amusement managers have become frequent of late. The MIRROR has heretofore refused to give space to such complaints because of lack of specific information. The following communication from Verne E. Sheridan will be read with interest by many professionals, whether they have had experience such as that complained of by our correspondent or not:

NEW YORK, N. Y., July 22, 1915.

Editor DRAMATIC MIRROR.

SIR.—Please permit me sufficient space in your good paper to protest against a certain reprehensible practise that is flourishing at present, and has for I do not know how long. How much longer it will last depends largely upon how willing and anxious our theatrical papers are to voice the protests of actors who would warn others. When there is a particularly vicious piece of grafting going on it is necessary that some one do a little protesting; so here goes.

I am referring to the Avenue B. Theater, owned by Marcus Loew. That his entire programme for the week is no expense to him save cost of running house and the pictures, I have nothing to say about. My argument is about this Tuesday "Professional Try-out" game. How many actors needing work badly in these terrible times have gone down there in all good faith, willing to give a day's labor for nothing on the possible chance of getting work—and how many have received not so much as a "thank you" for their pains?

Be it desire for fame, need of bread, or love of gain, we all want work, and when we hear, "You go down there Tuesday, and if your act's all right I can put you to work Thursday," we are all apt to say: "Well, yes, I'll go, even if I don't like the idea." And so we go—and so we get nothing.

Let the Loew offices step forward and say, "Here is a disgruntled female who perhaps tried an act and it didn't go. She got no time, and now she's disappointed."

But let them instead show how many acts were given contracts on their Avenue B "showing," and they will prove that their position is an honorable one.

Let me cite one case in which the Loew office was caught in the act. An act—never mind when—played the Avenue B on a Tuesday. Mr. Williams said he would go down and if he liked the act he would place it the following Thursday, the usual bunkum that is handed the actor. Act "went over nicely." Williams saw it and expressed himself pleased. When seen in his office he said he would have to see Mr. Goldberg. He did. Came back and said: "Mr. Goldberg doesn't like the act, so I can't book you. I'm sorry, because I like your act. If it depended on me I'd book it at once." But what Ernest Williams did not anticipate was this: The producers of said act wrote to Mr. Goldberg, asking him for a criticism of the little play, why he did not like it, etc. The reply was that Mr. Goldberg did not see the act himself, but had taken the word of the office man who had seen the performance, evidently meaning Mr. Williams. Somebody lied. Who was it, and why? Needless to say, this letter is where I can lay hands on it.

Some months ago this Avenue B was at least properly policed, so an act could give a performance and get a respectful hearing; but now that is no longer possible. On Tuesday, July 20, a sketch was disturbed all through by all kinds of remarks and noises from that motley mess called audience, and the performers could not be heard over the footlights. If the Loew offices mean this try-out thing to be of real advantage to the booking of acts they should not resort to subterfuge and should force a decent hearing from an audience.

But it is a gigantic money-making scheme, during the discussion of which one day Mr. Williams mentioned the name of "Zit" to me. Whether or not "Zit" is interested I do not know, and what is more, I do not care. What I do know is that it is a proposition that should be stopped.

There you are, actors. Take it or leave it.

Sincerely,

VERNE E. SHERIDAN.

NATIVE PLAYWRIGHTS TO FORE

Nearly All Plays of Early Season by Americans—Foreign Dramatist to Be Well Represented During Year

One of the most encouraging signs of the new season is the announcement that nearly all of the plays to be presented in the opening weeks are by American writers. Such a demonstration of industry not only speaks volumes for the resourcefulness of native playwrights in taking advantage of the inactivity in play-making abroad, but also is convincing evidence that we are gradually building up a genuine American school of drama.

Among the new American plays to be produced are "Under Fire," by Roi Cooper Megrue, which will open the Hudson Theater's season; "Search Me," by Augustin MacHugh, to be the opening bill at the Gaiety; "The Last Laugh," by Paul Dickey and Charles W. Goddard, which will usher in the season at the Thirty-ninth Street; "Back Home," by Bayard Veiller and Irvin S. Cobb; "The Heart of a Child," by Zelda Sears; Cleves Kinkaid's drama, "Common Clay," to open at the Republic; "The Girl," by George Scarborough; "See My Lawyer" and "The House of Glass," by Max Marcin; "Roast Beef Medium," by Edna Ferber and George V. Hobart, and "Rolling Stones," by Edgar Selwyn, which will be the first play at the Harris Theater.

It was freely predicted when the war broke out that glorious opportunities would be presented to American playwrights. That they have been busy is shown by the above list. Nevertheless, the producers are importing as many, if not more, plays from Europe than ever before. English dramatists in par-

ticular are to be well represented. The Frohman Corporation will produce new plays by Sir James Barrie, Sir Arthur Pinero, Henry Arthur Jones, W. S. Maugham, Michael Morton, Rudolf Besier, Haddon Chambers, and Hubert Henry Davies, while the Shuberts are to present dramas by Harold Brighouse and Alfred Sutro.

While engaged in dodging shells, Henri Bernstein, the French dramatist, has found time to write a play which will be brought out the coming season, and the Vienna composers and librettists have not allowed affairs of state to interrupt to any great extent their work of entertaining the world. The Shuberts will produce no less than five operettas from the banks of the Danube.

JERSEY CITY

JERSEY CITY (Special).—Keith's Theater presented one of its best bills of the season July 19-21. Marshall Montgomery was the headliner. Appearing July 22-24 were Hoyt's Minstrels, Edwin and Dorcas Ford, Emma Francis and company, and others.

Pictures still crowd the Orpheum Theater, Monticello Theater, Bon Ton Theater, Log Cabin, and Jersey Aldrome.

Deep sea diving is one of the main features at Palisades Amusement Park.

WALTER C. SMITH.

ALVIENNE PLAYERS APPEAR

The Alviene Stock company presented "The Mocking Bird" at its auditorium, 226 West Fifty-seventh Street, July 16-21, to crowded houses.

Alvina Wiene was charming in the leading role of Yvette. Mr. Ward as Eugene de Lerne sung admirably. George Holmes was excellent as Jean Le Ferre, and Michael Kingston proved a splendid Maxime Grandpre.



A FRIEND OF THE ACTOR

Here is a photograph of Mr. H. E. Pickford, of Rangeley Lake, Me., whose familiar phrase, "Spend Your Summer at Pickford's Camps," has become music in the ears of MIRROR readers, even if they haven't been able to accept Mr. Pickford's invitation to spend the Summer at his camps and enjoy the advantage of the best fishing grounds for square-tailed trout and land locked salmon. Mr. Pickford was for many years active in theatrical pursuits, and he has retained all his liking for professional people. While he requires references from all applicants for room, he has a warm spot in his heart for the actor.

WITH THE PICTURE PLAYERS

VERNON CASTLE, who with Mrs. Castle is appearing in a new feature to be put out by the Cort Film Corporation, has a police dog, and a very intelligent dog he is, to be sure. There is an extra man in the company who knows that. This extra man was the chief thug in an automobile chase last week, and now he is the chief patient of one of our well-known surgeons. The police dog was told by his dancing master that he was to pursue, arrest, and hold the said thug after the auto crash; and the "thug" was admonished that he had better wear something about his wrist. He didn't, and that is why this can be written in all truth. The police dog pursued his quarry, nabbed him, and was making a meal off the wrist of the extra man when Vernon arrived to take his pet away from there. If by any unforeseen reason the scene has to be retaken, the extra man will be found wearing a torpedo net around his sturdy frame.

WHEN it comes to "atmosphere," George Fitzmaurice has put lots of it in "Via Wireless," which he is now filming for release through Pathé, with Bruce McRae and Gail Kane heading an all-star cast, including Brandon Hurst, Paul McAllister, Anne Sutherland, and Harry Weaver. The privilege of using Commodore E. C. Benedict's estate and yacht *Oncida* at Greenwich, Conn., having been obtained for most of the exteriors, a complete stage setting was hauled all the way from the Jersey City plant to secure the fine Italian gardens as a fitting background for a music-room scene.

THE NEXT CLARA KIMBALL YOUNG feature will be based on the very successful novel, "The Heart of the Blue Ridge." This is a story that deals with moonshiners in the mountains of North Carolina. There is blending of comedy and drama in the book that will afford Miss Young an opportunity to prove to her admirers that she has not forgotten how to act.

THE LATEST motion picture star at the Selig studio is named "Chang." He is a gigantic orang-outang, monarch of all he surveys at the Selig Jungle-Zoo. "Chang" appears in the Selig Jungle-Zoo wild animal picture play, "The Orang-Outang," released Saturday, Aug. 14. He takes the leading role, top. There is a logical story and "Chang" appears to enjoy being in the center of the stage and close to the camera. "Chang" joined the Selig Polyscope Company some months ago, coming directly from Calcutta, India. Since arriving in the Selig Jungle-Zoo he has taken a complete course in the art of motion picture acting and has also acquired up-to-date table manners.

VICTORIA FORD has joined the Tom Mix Western company of Selig players, now located at Las Vegas, N. M.

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AN OFFER IN FLORIDA

JACKSONVILLE, FLA. (Special).—Carl Hobbitz, of the Interstate Amusement Company, holder of the lease on the Orpheum Theater of Jacksonville, Fla., made Harold Weston, owner of the Duval Theater in the same city, an offer for his house for a term of years at a fixed figure, not including certain improvements to be made. It is the intention of the Interstate people to shift the 1915-1916 vaudeville bookings to the Duval from the Orpheum, allowing the Hazle Burgess Players, now playing there, to remain indefinitely. K. and E. bookings would not be discontinued entirely for the season, as contemplated arrangements would allow the filling of one night each week with a first-class attraction. Owing to unsettled conditions concerning good road attractions for this section, and as the Duval has not been a good business proposition for two seasons, the deal may be closed.

E. O. VEREMANN.

CANADA

EDMONTON, ALTA. (Special).—Maude Leone and company in a Willard Mack sketch, "Inside Stuff," was the headline act of an attractive bill at Pantages July 12-17.

Big business was the rule at the Bijou, where the Favorite Musical company held forth.

CALGARY, ALTA. (Special).—The made-in-Calgary musical tabloid, "In Cupid's Cafe," drew good business at the Grand-Pantages July 12-17. Joe Roberts, banjoist, was another big favorite. The Musical Comedy company which opened at the Lyric July 12 created a very favorable impression. "Fascinating Flora" was their first week's offering.

GEORGE FORBES.

WASHINGTON

WASHINGTON, D. C. (Special).—The season at Poll's Theater came to a close last Saturday night with the presentation of "The Miracle Man." Russell Filkins, Willard Robertson, Robert Lowe, Gavin Harris, Katherine Lassell, and Teresa Dale were seen to advantage in the leading roles. After extensive alterations are made Poll's Theater will reopen on Aug. 23.

The current week at Keith's presents an excellent programme, with Homer H. Mason and Marguerite Keeler in "Married" as the headline act.

Motion pictures at the Columbia continue to draw excellent audiences.

JOHN T. WARDE.

TO TAKE OVER SHEA'S IN TORONTO

TORONTO, CAN. (Special).—Rumors are going the rounds that Klaw and Erlanger are negotiating for Shea's Theater.

Shea's at present is housing big time vaudeville. The variety, in the event of K. and E. taking over Shea's, would move to the Hippodrome.

GEORGE M. HANTRIE.

CHICAGO

BOSTON

Benefits Will Follow the River Disaster, of Course
—Five Houses Remain Open

CHICAGO, July 27 (Special).—The theaters now open in the city, and they can be counted on one hand, will, of course, at the proper time, give benefits for the families of the victims of the Eastland disaster. Theatrical people are always the first aids after a calamity. Their relief is prompt, always, and generous, and appreciated of course. One sometimes wonders who would come to the rescue first but for the profession. In this respect it beats the church.

The plays of the week are: "Maid in America" at the Palace Music Hall; "The Lady in Red," which has lost none of its go, at the Grand Opera House; "All Over Town," at the Garrick; "Peg o' My Heart," at the Cort, and "Brice and King," song and dance team, head a rattling bill at the Majestic.

Of course, the parks are offering varied attractions. Anna Pavlova and her Russian company draw crowds at the Midway Gardens. The Chicago Symphony furnish the music out at Hamline Park, and there is daily band music at Blumhardt Garden.

Announcements of openings of houses now shut may be given out next week.

Actors will take chances as well as other folk. At least several members of "The Lady in Red" company will, for Harry J. Riddings, recently appointed receiver of the production, has filed a list of players who have waived part of their salaries so the venture may proceed. Gertrude Vanderbilt, drawing \$250 a week, is willing to pass up \$150 of this amount, and Edward Martindel at \$200 is satisfied with half. Valli Valli, prima donna, who put \$1,500 into the production last April, demanded her full pay last week and got it. Josie Intropidi, whose weekly stipend is said to be \$75, and Will Phillips, who manages to get ham and eggs at \$250 per seven days, are not among the philanthropists, their names not appearing on the waiver list.

REVERLY BRUX.

COMMUNITY WAVE FAILS

PORTLAND, ME. (Special).—The Community Theater as a Portland institution has ceased to exist. The Jefferson Theater, maintained by popular subscription for the past twelve weeks, closed its doors to the public Monday noon, abandoning the production of "Marrying Money," which had been built, rehearsed, and announced for the week's bill. This action was taken as a result of a meeting of those who have been most keenly interested in this Community Theater enterprise, and the decision was reached because of the manifest unwillingness of the public to support a company and productions such as have been given at the Jefferson. The failure of the Community Theater marks the exit of local tradesmen and investors from professional theater management, of which they know nothing and in which they invested in blind faith.

Lodewick Vroom, business-manager of the Portland Players, when asked to state the reason for the abandonment of the Community Theater project in Portland, said: "We have decided that Portland does not want a Community Theater. I must admit that the disappointment is keen that this Portland enterprise should have failed to reach the people, because it will mean a great blow to the Community Theater movement. In a certain sense, the eyes of the United States are turned upon Portland, and it cannot fail to discredit the cause to a certain extent."

AGNES ARMSTRONG.

"THE SUFFRAGETTES" OUT WEST

OAKLAND, CAL. (Special).—"The Suffragettes," featuring Roy Clair, leading comedian in the role of Reginald Plantagenet, Effingham, opened at the Broadway Theater July 12, to a capacity house, which seemed well pleased with the presentation of the new musical melange. The play has the usual amount of humor in the lines, and the ludicrous situations which arise bid fair to surpass the former efforts of the comedians. The plot tells of the troubles of "Reggie," who is forced to impersonate an earl, who has invented a new love elixir. When the lotion is distributed among an army of suffragettes, the climax is exceedingly laughable.

Feature songs are "The Message of the Violet," sung by Miss Dorothy Raymond, prima donna of the company, and Miss Marion Rochester, who has a rich contralto voice; George Archer in his famous hit, "I Had a Girl"; Frank Harrington, Roy Clair, Ray Duncan, and Miss Babe Barker, who appear in solo numbers.

PIEDMONT PLAYERS CLOSE

WINSTON-SALEM, N. C. (Special).—The Piedmont Players of Charlotte, N. C., closed their successful engagement here last Saturday night. Anna Nichols, the leading woman of the company, received so many gifts from her admiring friends, that the members of the company had to assist in the receiving of them. She was surrounded by flowers, holding baskets of them piled high, while the members of the company piled high with more flowers and packages of every description. Telegrams were sent, and the audience was only satisfied when she read them aloud, and, with tears in her eyes, thanked them for all their kindness. It was the first demonstration of its kind Charlotte had ever seen, and Miss Nichols should feel very much flattered, as a queen could not be more royally treated.

C. W.

MUNCIE, INDIANA OPENING

MUNCIE, IND. (Special).—The Wyson Grand, George Chellis, manager, opens its house for the season with the Earle Stock company Aug. 3-8. This company has opened the Muncie Theater for several years, and is a well-known company and should have packed houses every evening.

Mr. C. R. Andrews, manager of the Star and Columbia theaters of this city, was elected to two national offices of the Theatrical Mechanics' Association, which is holding its annual convention in San Francisco. He is the youngest man to be elected to either of the two offices in the T. M. A., a national beneficiary order for managers and stage mechanics of the theaters throughout the country and Canada. This places Mr. Andrews in the forefront of managers of the United States.

MRS. EMMA L. MCKINNEY.

RICHMOND

RICHMOND, VA. (Special).—The Lyric continues to large audiences with vaudeville. The Isis Theater, under the able management of Harry B. McNiven, is doing big business with pictures. "Three Weeks" opened. The Colonial, Little Theater, Victor, Rex, Theatro, Virginia, and Strand all doing good business during the warm weather.

NEAL MCCONNELL.

Only Amusement Activity at the Hub Centers
About "Birth of a Nation"

BOSTON, July 27 (Special).—With the end of the season at the Castle Square, last Saturday, went the last chance, for a while, to see plays in Boston. Another season of the Limerick Players at the Majestic was announced some time ago for Aug. 3, but at the present writing it seems as if that plan had been abandoned.

John Hyams and Leila McIntyre are at Keith's.

The various New England cities are taking turns in sending special delegations to see "The Birth of a Nation" at the Tremont, Portland, Worcester, and Springfield have already been represented. The picture will probably run until Labor Day.

Dave Fitzgibbons, whose piano-playing was years ago a feature of the program at Keith's, has returned to Boston, and is playing this week at the Boston.

Manager Gustin, of the Bijou, has installed an excellent orchestra, which includes Madame Emilia Berenguer, who played the harp in the orchestra of the now defunct Boston Opera, and who is one of the most accomplished harpists in the country.

Irvine Pichel, formerly a member of the Craig Players at the Castle Square, and later a member of the company that supported Gertrude Kingston at the Toy Theater, will leave shortly for St. Paul, where he is to be director of the dramatic activities of the St. Paul Institute.

Clayton D. Gilbert, director of the dramatic department of the New England Conservatory, is passing the Summer at Lake City, Maine. He has written two new pantomimes and a new one-act play.

Loew's Orpheum is being completely rebuilt this Summer. A sign modestly announces that it will be the finest theater in the world.

"The Birth of a Nation" will run at the Tremont until Aug. 12.

The Cort Theater is to be sold in a mortgagee's sale at public auction on Aug. 9. The mortgage is the New York, New Haven and Hartford Railroad.

FORREST LARD.

AUSTRALIAN NOTES

News of the Plays and Players in the Antipodes
—Muriel Starr in "Law of the Land"

SYDNEY, AUSTRALIA (Special).—Hugh J. Ward postponed his American trip for another month in order to organize the big Australia day in connection with the return of the wounded Australian soldiers. He has promised to arrange a big benefit matinee. Mr. Ward now proposes to leave during July.

George Matheson, the business-manager of Her Majesty's Theater, had the misfortune to lose his youngest child during the month, the cause of death being pneumonia.

J. W. Haslitt, for some time the business-manager for the Williamson firm at the Criterion Theater, has gone out into the direction of the same people to West Australia, in connection with the "High Jinks" company. He will be away from here about two months. In the meantime George L. Goodman is taking charge of the Criterion. "Goody" is one of the best known men in the theatrical business in Australia. Owing to ill-health, he has been compelled to relinquish duties for some time. He will be welcomed back again by all who come in contact with him.

Muriel Starr is rehearsing "The Law of the Land," to be produced at the Criterion during her present season, which is proving a good venture for the Williamson directorate. Lincoln Plumer, Sylvia Bremer, Boyd Irwin, and Charles Millward are the leads, supporting Miss Starr. Tom Foster is responsible for the work behind the scenes.

The Adelphi Theater has been closed for several weeks, owing to extensive alterations. The Gilbert and Sullivan Opera company are still here, and are reviving "Pinafore." They are having a hugely successful season. Charles R. Walcott, Wilfred Arnold, Paul Ladd, Ethel Morrison, Gladys Moncrief, and Frank Wilson are among the main attractions. After the G. and S. season they will revive "The Chocolate Soldier," now undergoing rehearsals under Harry Burdon's baton.

Harold A. Bowden and Mr. Humphreys, who are in charge of the Palace Theater during Mr. Carroll's absence, report "A Scrape o' the Pen" as doing good business. Mrs. Moffatt, Miss Moffatt, Bob Anderson, Alec Hunter, Abie Barker, and Gerrie Henderson are among the artists. Miss Henderson was specially imported for the part of Mrs. Baillie, and is an actress of considerable ability.

Bert Bailey, Edmund Dugan, and Julius Grant are the directors of the Bert Bailey Dramatic Company, Ltd., and they estimate that they have made over £40,000 out of "On Our Selection," the best known Australian play to date. Mr. Grant is the business-manager for the combination, and the other two partners are on the stage. They have written several other plays of merit besides "On Our Selection," which have proved successful both financially and artistically.

Hugh McIntosh's Tivoli Theater has been crowded at every performance during the past month. Robert Parker, the American baritone, coupled with the Randall Jackson Concert party, have been the main attractions. Nella Webb was here a few weeks ago, but has not improved since her last visit. J. J. Corbett satled a few weeks ago for America after a successful season through Mr. McIntosh's theaters. The New Brisbane Tivoli, with the "Northmen," is proving very popular with the Northmenites. Mr. Michaelson is now in charge of "the front" at the Sydney Tivoli.

Ben J. Fuller's National Amphitheater has had a good business bargain during the past weeks. Madame Marion is still headlining, and Josephine Gasman and her Picannettes, together with Daisy Jerome, have moved on to the Bikon Melbourne, still under the same direction. This is about the sixth week of Madame Marion and her quick change act is still very popular. Tom Gasman has been in New Zealand for some weeks and is doing well. The Waldrons recently gained a court case against Ben Fuller, Ltd., but leave to appeal has been granted the defendants.

Fred Young, the genial stage-manager for the Williamson-Gilbert and Sullivan Opera party, had the misfortune to badly sprain his ankle, during a recent rehearsal of "Ma Ma Rosette" three weeks ago, and is now rapidly recovering.

The "Royal Strollers" open their Sydney season at the Palace Theater on July 10. Lowering season with "Various Scenes from the Great War" under the Tait's direction.

"The Man Who Stayed at Home," at the Royal Melbourne, is drawing capital business for the Williamson firm. Crowds being turned away nightly.

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CANADA

TORONTO, ONT. (Special).—Joseph E. Bernard and company headlined an excellent bill at Loew's July 19-21.


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CINCINNATI

Iroquois Indians Present "Hiawatha" at Zoo Gardens—Performance Realistic

CINCINNATI, O. (Special).—One of the best outdoor productions ever seen in this city was given at the Zoo Gardens for two weeks, opening July 18, when a band of fifty Iroquois Indians presented "Hiawatha." The settings were ideal, the performances being given on an island in the Zoo Lake, twenty-five or thirty feet from the shore on which the seats for the spectators were arranged. On the island the Indians had pitched camp, and this constituted the scene of the Indian Village. The lake also enabled the Indians to approach the island in their canoes in true fashion. Two performances were given each day, but the night performances were more impressive on account of the light effects. Six episodes of the story were given: the coming of the prophet Hiawatha's childhood; Hiawatha's wooing; the famine and the death of Minnehaha; and the coming of the Black Robe and Hiawatha's departure. Each episode was a true picture of Indian life in all the stages of the story. Business throughout the engagement was very good. While the play was given mostly in pantomime, the poem was read by Douglas Patterson, whose fine voice and interpretation added to the effectiveness of the production.

Keith's and Chester Park continue to present excellent vaudeville to capacity business. The picture houses reaped a harvest during the recent rainy weather.

JOHN REDHEAD FROOME, JR.

BRIDGEPORT, CONN.

Aborn Opera Company Begins Season at Lyric—Prominent Players in Cast

BRIDGEPORT, CONN. (Special).—Beginning Monday, July 26, the Aborn Opera company will play an indefinite engagement at the Lyric Theater, succeeding the Calburn Musical Stock company. The opening bill is "The Fortune Teller," to be followed with "The Spring Maid." The cast includes Eileen Castles, Fritz von Busing, Fabie Andros, Forrest Huff, James McElhenny and Charles J. J. For the last week of its engagement at the Lyric the Calburn company presented "Sergeant Kitz," Florence Mackie proved a delightful Kitz and Arthur Burckly was splendid as Lucian Valliers. Jack Kearney and Billy Conn took care of their humorous roles in their usual good fashion. Others seen to advantage were Neil McCune, Laura Millard, Alonzo Price, Harry Luck, Helen Francis, Marjorie Kingston, John Rowe, and William Doyle.

ALLEN P. WEIL.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—The Coburn Players gave pleasing performances of "A Midsummer's Night Dream," "Macbeth," and Moliere's "The Imaginative Sick Man" at the Summer School of the South July 16, 17. Big audiences greeted each performance. Coburn played with sincerity in his Shakespearean roles, and was laughable as the imaginative sick man. Mrs. Coburn acted with a vigor that made her performances distinctive. Kate McLaurin was seen to advantage in leading parts, and John G. Hickey was successful in comedy roles. The Coburn Players will close the last of August at the Zoological Gardens in Cincinnati.

CHARLES E. KRUTCH.

NEW ENGLAND

FALL RIVER, MASS. (Special).—Lincoln Park Theater: The Gorman Musical Comedy company presented July 16-21 "The Little Coquette," with Betty Arnold, Toby Collins; the Zora Sisters, Billy Herbert, and an excellent chorus.

PROVIDENCE, R. I. (Special).—Emery: An attractive vaudeville bill, with Campbell, Draper and company at headliners, was presented week July 12-17. The Strand, Union, and Galey, picture theaters, continue to draw well.

NEWPORT, R. I. (Special).—Feature pictures and Keith vaudeville are now being presented at the Opera House, The Freebody Park, and Colonial theaters are doing excellent business.

W. F. GEE.

ST. PAUL

ST. PAUL (Special).—Joy and Cannon are busy in their studio touching up the "Sari" scenery preparatory to the opening at the Metropolitan Aug. 8-14. They have just completed a new asbestos curtain for the theater, as well as a number of new settings. The firm has recently equipped various vaudeville and picture houses with sets, including theaters at Granite Falls and Ely, Minn., and Devil's Lake, N. D.

The Empress bill July 19-25 was headed by Yuma and "Too Many Burglars."

Charley W. Campbell and wife, of "The Blue Mouse," are spending their vacation at Maple Hill Farm, Maple Plain, Minn.

The Orpheum will reopen Aug. 15.

JOSEPH J. PEISTER.

SEATTLE

SEATTLE, WASH. (Special).—At the Moore the Standard Grand Opera company gave a very creditable presentation of "Martha" July 12 before a large audience. Gwendolyn Geary in the title-role and Leah Miller as Nancy were the recipients of floral tributes.

The forty-first annual session of the Imperial Council of Mystic Shrine opened July 13. The city was in gala attire for the occasion, and there were many visitors. The parade was the finest ever witnessed here. The rest of the week was marked by festivities of various kinds.

The Liberty Bell was on exhibition here July 14, and it was viewed with interest by many thousands.

At the Pantages the Royal Italian Sextette and vaudeville July 11-17. Empress: Hal Davis and vaudeville.

BENJAMIN F. MESSERVET.

WASHINGTON

WASHINGTON, D. C. (Special).—The Columbia double weekly presentation of popular stars of the screen numbered "Kindling" and Violet Heming in "The Running Fight."

Keith's bill for the current week includes Bonita and Lew Harris, Will E. Ward and his musical girls, a posthumous from other weeks: Billy Ward and Lillian Fitzgerald, Stanley and company, Sam H. White and Lou Clayton, Gene Hodgkins and company, and the Novelty Clintons.

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OTTAWA COMPANY CLOSES

OTTAWA, ONTARIO (Special).—The Francis Mellenby Players, at the Dominion, closed their season July 10, presenting "Billy." The members of the company were given a banquet by their many friends at the Windsor Hotel on July 10.

The Francis: July 12-17 Manhattan Comic Opera company in "Bizzie Izze" and pictures to big business.

J. H. DUBE.

ELSIE JANIS AT THE GLOBE

Elsie Janis has terminated her engagement in London and will sail for America next Saturday. She will appear in a new musical play under the direction of Charles Dillingham at the Globe Theater, Sept. 15, following the run of "Chin Chin."

SOTHERN TO OCCUPY FITCH HOUSE

E. H. Sothern has rented the former residence of Clyde Fitch at 113 East Fortieth Street, and will occupy it during his season at the Booth Theater. During the lifetime of Mr. Fitch the house was a rendezvous for many brilliant gatherings. Since his death his parents have occupied the house.

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ENGAGED FOR AUSTRALIA

John Webster and his wife, Fanchion Campbell, have been engaged by the J. C. Williamson Company (Ltd.), to succeed Mr. and Mrs. Fred Niblo in Australia. For the past six months Mr. and Mrs. Webster have been playing under the Williamson management in South Africa, and their success there led to their transfer. They will make their debut at Sydney in September in "It Pays to Advertise."

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NEW THEATRICAL FIRM

Savoy Producing Company to Begin Season with Six Plays

Under the name of the Savoy Producing Company, a new theatrical firm has been launched with Paul Philipp as the general manager and Adolf Philipp as stage director. The first production of the new company will be a musical comedy in three acts entitled "Two Is Company," by Paul Herve, Jean Briquet, and Adolf Philipp, co-authors and composers of "The Midnight Girl," "Adele," and "Alma." The New York premiere of the piece will take place about the middle of September.

The Savoy Producing Company has also acquired the American rights to "That Night," a farce-comedy in three acts by Adolf Philipp; "Three Good Things," a musical comedy by Paul Herve and Jean Briquet; "The Bank Cashier," a comedy drama in three acts by Francois Regaut; "My Shadow and I," a play in three acts by Jules Fabre, and a musical comedy entitled, "Sh. It's a Secret."

Adolf Philipp was active in the producing field two seasons ago, when he operated the theater on Fifty-seventh Street now known as "The Bandbox."

ADDED TO PAVLOWA COMPANY

Giovanni Zenatello, dramatic tenor, and Maria Gay, mezzo-soprano, have been added to the new opera company which is to appear jointly with Anna Pavlova and her Russian ballet next season.

Signor Zenatello was last heard in New York at the Manhattan Opera House during the reign there of Oscar Hammerstein. Madame Gay has appeared with the Metropolitan Opera company and with other operatic organizations in this country. She recently sang at the opening of the new opera house in Havana.

GRAND OPERA IN THE STADIUM

A season of municipal opera will be instituted in the stadium of the City College, if negotiations now being carried on are successful. As the stadium has a seating capacity of 10,000 it will be possible to sell tickets at a very low figure. The acoustic properties of the stadium are said to be as satisfactory for the presentation of grand opera as for Greek plays.

TO PRODUCE WAR FARCE

H. H. Frazee to Present Early in Fall New Play by Frank Mandel

Among the early productions of H. H. Frazee is a farce based upon the European war by Frank Mandel. Having been successful with "A Pair of Sixes" and "A Full House," Mr. Frazee is partial to poker titles and will probably call the new piece "Three Jacks." However, he is considering the more appropriate title, "Sherman Was Right."

DEATH OF H. CLAY FORD

H. Clay Ford, manager of Ford's Theater in Washington when President Lincoln was assassinated there, died in St. Mary's Hospital, Passaic, N. J., on July 22, following an operation. He was seventy-two years old.

Mr. Ford was associated with his brother, John T. Ford, in the control of the two theaters bearing the family name, one in Washington the other in Baltimore. Mr. Ford's wife was Blanche Chapman, the actress.

FORMING CHORUS SCHOOL CLASSES

The Metropolitan Opera Company is forming classes for its chorus school for the coming season. In line with its policy of enrolling promising voices of all nationalities, hearings are held every week in the rooms of the school in the Metropolitan Opera House. The school offers free tuition. Those desiring a hearing may apply to Edoardo Petri, director of the school, Metropolitan Opera House.

KERN WRITES MUSICAL NUMBERS

Jerome D. Kern is writing the musical numbers for "He Comes Up Smiling," which A. H. Woods will send on tour the coming season with Bernard Granville in the leading role. The play was a straight comedy last year with Douglas Fairbanks as the star.

CHAPINE FOR "BLUE PARADISE"

Chapine has been engaged by the Shuberts for the prima donna role in "The Blue Paradise," which will be presented at the Casino Theater next month.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

COBURN Players: Hanover, N. H., 30, 31, Cambridge, Mass., 2-4, New Bedford 5, 6, New Rochelle, N. Y., 7, Rochester 9, Lake Side, O., 10, 11.

FULL House (H. H. Frazee): N.Y.C. May 10—Indef.

GREEN, Hen. Players: Medina, O., 29, Barberton 30, Mt. Vernon 31, Newark Aug. 1, Circleville 2, London 3, Eaton 4, Greenville 5, Bellevue 6, Bucyrus 7, Fremont 8, Bellevue 9, Findlay 10, Ottawa 11.

ILLINGTON, Margaret (Selwyn and Co.): Chgo. Aug. 8—Indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—Indef.

MANN, Louis (Messrs. Shubert): N.Y.C. April 5—Indef.

NEW HENRIETTA (Joseph Brooks): N.Y.C. Aug. 9-14.

NEW Shylock (A. H. Woods): Atlantic City, N. J., Aug. 2-7.

OMAR, the Tentmaker (Tully and Buckland): Frisco, 25, Aug. 7.

ON Trial (Cohan and Harris): N.Y.C. Aug. 2—Indef.

PEG o' My Heart (Olivier Morosco): Chgo. May 16—Indef.

SEARCH Me (Moffatt and Pennell): Atlantic City 26-31.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—Indef.

TRAVELING STOCK

BRYANT, Billy: Huntington, W. Va., 26-31.

CORNELL, Price Players: Clinton, Ind., Aug. 2-14.

KELLY, Sherman, Stock: Lake Geneva, Wis., 26-29, Beloit 30-Aug. 1.

MALLORY, Clifton (J. M. Barton): Olney, Ill., 28, Kinton, O., 29, Fostoria 30, Naticville, Ind., Aug. 2, Greenfield 3, Shelbyville, Ill., 4, Piqua, O., 5, Huntington, Ind., 6, Wabash 11.

TRAHERN, Al: Huntington, L. I., 28, Patchogue 29, Bay Shore 30, Sayville 31, Riverhead Aug. 2, Greenport 3.

URBAN, Stock Co.: Stongington, Me., 29-31, South West Harbor Aug. 2-4, North East Harbor 5-7, Bar Harbor 9-14.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 4—Indef.

GIRL Who smiles (Times Producing Co.): Atlantic City Aug. 2-7, N.Y.C. 9—Indef.

HANDS Up (Messrs. Shubert): N.Y.C. 22—Indef.

LADY in Red (Herndon Corporation): Chgo. May 17—Indef.

MAID in America (Messrs. Shubert): Chgo. June 3—Indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 9—Indef.

NORODY Home (F. Ray Comstock): N.Y.C. April 20—Indef.

PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—Indef.

SANTLEY, Joseph: Chgo. May 30—Indef.

SARI (Henry W. Savage): St. Paul, Minn., Aug. 8-14.

ZIEGFELD'S Follies of 1915 (Florens Ziegfeld): N.Y.C. June 21—Indef.

MINSTRELS

DUMONT'S: Phila. Sept. 14—Indef.

HUNTINGTON'S, F. C. (J. W. West): Grafton, Ill., 29, Jerseyville 31.

RICHARD and Pringle (Richard and Filkins): Marysville, Wash., 29, Anacortes 30, Sedro Woolley 31.

CIRCUS

BARNES, Al, G. Monroe, Wash., 29, Everett 30, Anacortes 31.

CHRISTY HIPP, SHOWS (Geo. W. Christy): Hamilton, N. Dak., 31.

HONEST Bill: Bolpre, Kan., 29, Lewis 30, Kinsley 31.

RINGLING Brothers: Salina, Kan., 29, Great Bend 30, Hutchinson 31.

SELLS, Photo: Buffalo Bill Shows: Kalamazoo, Ind., 29, Bent Harbor 30, Joliet, Ill., 31.

STARRETT'S: B'klyn 18-31.

WELCH Brothers and Lewis: Warren, Pa., 29, Salamanca, N. Y., 30, Olean 31.

MISCELLANEOUS

GAMBLE Concert Party: Kearney, Neb., Aug. 3, Hastings 5, Norfolk 9.

LUCIE, Thomas Elmore: Alliance, Neb., 29, Rushville 30, Anasworth 31, Tilden Aug. 1.

Creighton 2, Spencer 3, Gregory, So. Dak., 4, Winnee 5, Niobrara, Neb., 6, Yankton, So. Dak., 7, Osmond, Neb., 8, Newman Grove 9, Columbus 10, Broken Bow 11.

PAMAHASIKA Pets: Uniontown, W. Va., 29, Brownsville 30, Monessen 31.

SOVERA'S Band: Seattle, Wash., 29-31, Spokane Aug. 7-8, Minneapolis, Minn., 11, St. Paul 12.

WALDEN, Dana: Superior, Neb., 30, Sterling, Kan., 31.

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WOMEN

Brandon, Ethel, Henriette Broome, Edith Bradford, Jeanette Beagard, Day, Lillian, Emerson, Nellie, Freeman, Clare, Gertrude D. Forbes, Lloyd, Josie, Smith, Lauri L., Edith Turner, Anna, Betty Shaw.

MEN

Arey, Wayne.

Bick, Jack, S. C. Blessing, Jno. Burk, Harry Barker, Rogers Barker, Chas. Brandon, Chatterton, Arthur, H. D. Collins, Horace Clark, Dennithorne, Frank, Jas. Pavalt, Jos. Detrick, Harry De Vere, Kenneth Davenport, Geo. Dean, Robt. Downing, Eagan, Louis, Hall, J. Albert, Chas. Hillard, Galver Herbert, Ben Hedman, Mexican Hooker, Kelly, Allan.

Lieb, Herman, E. R. Lawshe, Geo. Lyding, Mullin, Jas., Leslie Matthews, Newville, Wm., Powers, F. E., Jno. Pringle, C. A. Phelps, Rice, Mike, J. Ratelich, Swan, Wm., Walter Sherwin, Bernard Steele, Lyle Starling, Jim Stevens, Thompson, Frederic, Vandell, G. A., H. Van Ruren, Woods, Walter, E. A. Well.

IN SAN FRANCISCO

By WILLIAM A. PAGE.

This is the golden age for press agents in San Francisco. The great Exposition is not quite up to the mark so far as attendance goes, though it surpasses in beauty and magnificent design all previous expositions; but the very fact that the crowds are smaller than expected, led nearly every concessionaire to employ a press agent to exploit the merits of his attraction. There are 170 concessions on the Zone, and each one has a press agent who tries to put something across in the San Francisco papers. The editors, however, becoming used to a daily bombardment of mimeograph material, shoot most of it into the waste baskets. Once in a while a paragraph gets printed, and then the press agents rush to their employers to show how busy so-and-so has been, and to say that a half-page for a certain concession has been promised for week after next. In this way everyone is made happy, and the chances are that all can hold their jobs until December 1, when the fair closes.

The chief press agent for the Exposition, by the way, lost his job last week, when he resigned "by mutual request," after the Exposition directors decided that the fair was such a great success now that it didn't need a press agent. James L. Ford once told me that in the days when he was a theatrical press agent, it was customary for the manager of a new show to engage a press agent—(this story actually happened to Ford)—slip him \$10 with instructions to "fix the critics" on the opening night by buying them drinks, etc., and then the next morning, if the notices were bad, the press agent was fired for incompetency, whereas if the notices were favorable, he was fired anyhow, "because the show is a hit, and we don't need a press agent." The action of the Exposition management in firing their publicity expert in the middle of the season, is only equalled by the sagacity they exhibited in engaging this particular press agent, who, so I am told, was an advertising agent for a commercial enterprise in New York, and had never had previous experience either as a writer or as an expert "planter" of news stories. However, the gentleman drew a fat salary for two years before the fair opened, so why worry now?

Hollis Cooley, avette and slender by way of contrast to his former corpulent self, is chief of special events at the Exposition, and has put over more real publicity for the fair than anyone else. Frank Buck, always famous as the husband of Amy Leslie, is press agent for six Zone attractions. Henri Gressitt is managing impresario for Lole Fuller's dancers at the fair. Charles Salisbury is press agent for the Inside Inn, and is sure of three meals a day and a place to sleep as long as the fair lasts. Robert Edgar Long is press agent for the Diving Girls and the Streets of Cairo. Wallace Munro is flirting with several Zone attractions, having finished his tour with Jimmie Archibald, war lecturer. Frank Wilestach, ahead of Al. Jolson, has spent a month's enforced lay-off studying human nature at the Fair.

The moving picture press agents invaded San Francisco for the recent movie convention. Every movie star was flanked by a squad of press and publicity experts. Harry Reichenbach was all over the place trying to land stuff for a moving picture actor named Francis Bushman. I confess, with shame, that there are so many movie stars, whose names are unfamiliar to me, that I had never heard of this gentleman until at a supper of the Pals, a Bohemian organization, he was introduced seriously by the toastmaster as "America's greatest moving picture actor." Perhaps he is. I don't know. Mr. Reichenbach worked valiantly and bravely to convince press and public that Mr. Bushman is absolutely without a peer in the realm of the films. He started the ball rolling by sending Bushman a bomb—made of black powder and burned-out punk so it couldn't explode—to the St. Francis Hotel, with a note in a woman's handwriting, reading: "We will meet in heaven." When detectives expressed the opinion that the whole thing was a plant, Reichenbach indignantly protested with such fervor and energy that he actually convinced the detective force that some woman did wish to kill America's greatest motion picture actor. Later in the lobby of the St. Francis Mr. Reichenbach staged a presentation scene when Mr. Bushman gave—or received—a gold medal for something or other. And then that supper at the Pals.

The Pals, by the way, is a club something like the Flying Squadron that Will Antisiel organized a few years ago.

The chief idea of such an organization is for a few live spirits in each city to provide food and drink and a place for entertainment, and then invite visiting professionals to enjoy their hospitality and give them a free show. It is a great idea—for the locals—and maybe the visiting entertainers get some fun out of repeating all their best vaudeville jokes late at night in return for a few sandwiches and a bottle of beer. The Flying Squadron went down with all hands on board, because vaudeville artists grew tired of pulling off such stunts every week, and with-

out free vaudeville, the local Bohemians wouldn't assemble at the trysting place. In San Francisco, the Pals was started by Mercedes, himself a vaudeville performer, and is kept alive by F. P. Shanley, manager of the Continental Hotel, who knows more theatrical people than any hotel manager in the business.

Vaudeville talent was lacking at the supper to Mr. Bushman, to which I had the honor of an invitation. Movie stars took their places. Now, movie stars can act brilliantly upon the screen, but when called upon to speak, lots of them can't talk even through a megaphone. The result was a form of silent entertainment. Every star called upon to speak begged to be excused. Even the presidents of two big movie concerns, men who have to preside at meetings of directors and promulgate policies, had to quit when it came to making a speech. The famous Mr. Bushman was the only one who proved at all eloquent—and he explained this by pointing out that he had been seven years a stock company actor, when many times he had to improvise. The real entertainment, fortunately, came from the Zone artists, who are regulars at the Pals. Miss Dolly Dean, for instance, introduced as "one of the Diving Girls," sang several coon songs with pleasing effect. Miss Sarah MacDougal, announced as "the girl who sells frankfurters next to the Old Mill," obliged with a piano solo. Miss Mickey McClure, of the postcard pavilion, sang sweetly. Miss Gertrude Morrison, of the Streets of Cairo harem, did an Oriental dance, but unfortunately had left her Turkish costume at the Fair grounds. Miss Pearl Evelynne, the girl who portrays the opium victim in the underworld show, recited "The Face on the Bar Room Floor." Maxie Zeers, who teases the bull as a matador in the Streets of Seville bull fight, gave a clever comedy address in which she proved that she knew how to throw the bull. All in all, it was a great night, and Mr. Reichenbach was highly complimented at closing his press campaign for Mr. Bushman in such a blaze of glory.

Mr. Shanley, incidentally, is quite a wit, and when not presiding as chief pal at the Pals, pulls off quite a few jokes in the lobby of his hotel. He was quite indignant the other day, said Shanley:

"A vaudeville actor comes up to me, with a grip in his hand, and, before registering, he says: 'I heard back in Butte that you'd raised your rates?'"

"We have," says I, "from \$5 a week to \$6, but I hear a lot of things about vaudeville acts coming out this way, and yet I go to see them to find out how bad they really are."

David Warfield and Melville Ellis are two native born San Franciscans, who have been spending their vacations in their home town. Mr. Warfield always spends every Summer here, where he has many friends and relatives. Mr. Ellis, recovering from a severe illness, came West to recuperate, and the bracing air of the Coast has brought a fine healthy glow to his cheeks. In fact, he says he never felt better in his life than now. He is under contract to Charles Dillingham for the new Elsie Janis production, and has already started East for rehearsals.

Every Summer, for many years, the Atlantic cables have carried stories from abroad to New York papers about the adventures, exploits, and achievements of certain prominent theatrical personages. This Summer no one has gone to Europe. Most of the celebrities have visited San Francisco. It would be a wise thing for certain New York editors to detail special correspondents to send in big theatrical news from the Coast. It is happening every day—and seldom if ever gets into print locally because the San Francisco papers don't realize the news value of such incidents for New York. There would have been at least a column cabled from abroad about the famous row between a celebrated financier noted for his diamonds, and a prominent vaudeville actress and her composer husband, who came to the Coast as his guests and left him flat. If this had happened in Paris, how the cables would have buzzed; but out in California no one scented that this was news. If two famous actresses, with their husbands, had rented a villa abroad, say at Ostend, only to have a grand row and a smash up of all friendships, the cables would have been busy. Yet because it happened in California, not a line leaked to New York. It is a fact that this Summer, owing to the war, there have been more prominent theatrical stars in Los Angeles and San Francisco, than ever were seen together in the Cecil or the Savoy in London, or the Grand Hotel in Paris, where correspondents of the American papers lurked about at all hours ready to cable the slightest doing of a celebrity. The New York newspapers have certainly overlooked a big bet in not having special correspondents in Los Angeles and San Francisco to "cover" theatrical news.

The San Francisco theaters have not profited by the advent of the Fair visitors. In fact the Exposition has hurt the theaters. Last Winter nearly every attraction on tour announced that it would play out to the Coast, or was booked for "a long run in San Francisco." Reports of poor business discouraged most of the shows from coming. Last week the Columbia Theater was closed, the Cort Theater has moving pictures, and there was not one first-class attraction in this great city of San Francisco. With August the prospects will unquestionably improve, but the Summer, as a whole, has been the most disappointing theatrically that San Francisco has known in years.

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SAN FRANCISCO

Margaret Anglin Begins Preparation for Greek Play Festival

SAN FRANCISCO, CAL. (Special).—Margaret Anglin, who arrived here last week, has begun preparations for the festival of Greek plays to be given at Berkeley. Her repertoire will include "Medea," "Iphigenia," and "Electra." Walter Damrosch will conduct the orchestra, while Gustave von Seifertitz will direct the stage.

The Columbia offered Mrs. Patrick Campbell in "Pygmalion" July 19. She was warmly received.

The Alcazar is still showing "The Glassman." I am told that some "S. F." capitalists have paid \$100,000 for the rights to this photoplay in all Coast States except California, and that five productions will shortly be sent out.

The Cort presented Walker Whiteside in a film version of "The Melting Pot." Guy Bates Post returned in "Omar, the Tentmaker," July 25.

The Orpheum's attractive bill included Kitty Gordon, Jack Wilson and Franklin Battie, Marion Morgan Dancers, and Campbell Sisters.

The Empress has a Charlie Chaplin contest this week of the under fifteen years of age.

The vaudeville and pictures at the Hippodrome continue to draw good patronage.

Pantages had "Across the Border," George Primrose and his Boys, and Rhoda and Crampton as headliners.

Dramatic stock is to make its reappearance in the Western Addition, with the opening of the new Post Theater, formerly the Garrick, on July 31.

The venture is being backed by James Post, Ernest Wilkes, and Edward B. Lada, under the name of the Post Amusement Company. The theater is now undergoing extensive remodeling. A company of twenty players has been engaged, and the plans of the management include the production at popular prices of the latest New York successes. Miss Florence Oakley, who has just ended a fifteen weeks' engagement at the Wigwam Theater, in the Mission District, and Albert Morrison, late leading man of Ye Liberty Theater in Oakland, are to play leading roles. The opening attraction, which is now in preparation, is Bayard Veiller's "What Happened to Mary." The Argyre Case, "The Boss," and "Life's Shop Window."

A. T. BARNETT.

Rids for the erection of a new theater in Muskegon, Mich., to cost \$40,000, have been opened, and the new playhouse will be ready in the Fall.

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MARRIAGES

Edith Butts, who has been playing on tour with Maude Adams, and Edgar Parks, an expert accountant of Denver, Colo., were married in Fargo, N. D., on July 12. Miss Butts is a daughter of Mr. and Mrs. Edward Butts, of No. 17 West Ninth Street.

Walter E. Coligan, late of Chauncey Olcott's company, and Mrs. Emma R. Chase, of Joseph Hart's "Telephone Tangle" company, were married on July 12 at the Little Church Around the Corner.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Edwards Davis Produces His Sketch, "The Peace Cry"—"Mysteria" is Presented

is so well handled that it can hold the interest. The programme describes "The Peace Cry" as a "timely and powerful pleading in one scene."

The Farber Girls have a breezy style, girlishness, and an assurance that gets them over. Some of their songs are pretty fearful. They rock of Tin Pan Alley at low tide. One is of a henpecked person, and has the refrain, "If War Is What Sherman Said It Was, Tell Me What Is Married Life." Here's the way it describes home ties:

"He'd see more war,
When he opened up a door,
Oh, how she can throw!
I ought to know."

Woolf Contributes Another Playlet

Dorothy Richmond, Pell Trenton and company are presenting Edgar Allan Woolf's sketch, "A Midnight Marriage," written some time ago. Harold Mathews awakens in a strange apartment, just as the curtain rises, to find that he was married the night before while intoxicated. You see, Olive Van Olten had to wed before she was twenty-five, or, by her father's will, lose her inheritance. So she married Harold. Complications set in, but finally Harold and Olive discover they knew each other as children. So there you are!

Gordon Eldrid is still presenting "Won By a Leg," which belongs to the old variety farce school. It's a slam-bang turn done in hoisterous fashion. Hurt decides to test his sweetheart's love, and claims to have lost a leg in an accident. With the aid of a cork pedal extremity and a seatless chair, through which he puts one perfectly good leg, he poses as a cripple in his sweetheart's "Summer home," which has blue wall paper and pink furniture.

Santley and Norton have a rathskeller specialty.



MISS TRIXIE FRIGANZA.

The Comedienne Has Just Completed a Record Tour of the Orpheum and United Time.

EDWARDS DAVIS has deserted vaudevillized blank verse to become an apostle of peace. His playlet, "The Peace Cry," condensed from his four-act play tried out recently, is another dramatic uppercut at Mars.

Another Protest Against War

The scene of "The Peace Cry," produced at the Prospect Theater, discloses a meeting of the vestry of a wealthy New York church. One of the church fathers is Jabez Greer, programmed as a "Christian manufacturer of cartridges." Greer heads a faction to displace the pastor, who from the pulpit has violently attacked the selling of war munitions. They are unscrupulous in their efforts to break the minister, even to seizing upon the innocent visit of a young woman to the vestry, but he carries the meeting in the end.

"Keep your gunpowder home" is the moral of the sketch. That, indeed, is one of the lines. Another is Bryanesque in saying: "Whatever war may decide, can be decided by an international parliament of nations." "The Peace Cry" is more of a preachment than a playlet. Being part of a larger play, it starts rather abruptly and hazily. And some later moments are "preachy."

"The Peace Cry" is handled by a cast well above the vaudeville average. Mr. Davis deserves unusual commendation for the way the sketch is presented. Mr. Davis himself is somewhat bombastic as the pastor, but the other roles—particularly Edward See as a sanctimonious church father, and Mac Barnes as a millionaire pillar of the congregation—are forcefully done. Each characterization stands out clearly.

Sketch Forcefully Presented

We don't pretend to enter into a discussion of the sketch's purpose, of course. Mr. Davis seems sincere. He even makes a curtain speech along the same lines. As a playlet, "The Peace Cry" has enough story and



Rembrandt, Syracuse, N. Y.

MISS GILDA VARESI.

Giving a Strong Portrayal of the Peasant Wife in "War Brides."

One of the boys presides at the piano, and the other contributes so-called comic moments. They do, for one thing, "We'll Build a Home Beneath the American Flag," the latest patriotic contribution from Longacre Square.

Will Rogers Is Amusing

Will Rogers, we must admit, entertained us more than anyone else on the Palace bill. Rogers is the happy-go-lucky cowboy, who makes the lariat do all sorts of tricks. Yet, it isn't so much what Rogers does, as the patter and the half-ashamed-of-himself attitude that accompanies it.

Rogers didn't have anything particularly new to offer, but he is always amusing.

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It's a sort of hodge-podge of burlesque bits. For instance, there's that ancient episode in which the comedian, posing as a tailor, measures a feminine model.

(Continued on page 18.)



MISSSES PEARL AND IRENE SANS.

Offering Their Specialty, "Twelve Minutes Out of a Fashion Book."

IN SAN FRANCISCO

By WILLIAM A. PAGE.

This is the golden age for press agents in San Francisco. The great Exposition is not quite up to the mark so far as attendance goes, though it surpasses in beauty and magnificent design all previous expositions; but the very fact that the crowds are smaller than expected, led nearly every concessionaire to employ a press agent to exploit the merits of his attraction. There are 170 concessions on the Zone, and each one has a press agent who tries to put something across in the San Francisco papers. The editors, however, becoming used to a daily bombardment of mimeograph material, shoot most of it into the waste baskets. Once in a while a paragraph gets printed, and then the press agents rush to their employers to show how busy so-and-so has been, and to say that a half-page for a certain concession has been promised for week after next. In this way everyone is made happy, and the chances are that all can hold their jobs until December 1, when the fair closes.

The chief press agent for the Exposition, by the way, lost his job last week, when he resigned "by mutual request," after the Exposition directors decided that the fair was such a great success now that it didn't need a press agent. James L. Ford once told me that in the days when he was a theatrical press agent, it was customary for the manager of a new show to engage a press agent—(this story actually happened to Ford)—slip him \$10 with instructions to "fix the critics" on the opening night by buying them drinks, etc., and then the next morning, if the notices were bad, the press agent was fired for incompetency, whereas if the notices were favorable, he was fired anyhow. "Because the show is a bit, and we don't need a press agent." The action of the Exposition management in firing their publicity expert in the middle of the season, is only equalled by the sagacity they exhibited in engaging this particular press agent, who, so I am told, was an advertising agent for a commercial enterprise in New York, and had never had previous experience either as a writer or as an expert "planter" of news stories. However, the gentleman drew a fat salary for two years before the fair opened, so why worry now?

Hollis Cooley, sleek and slender by way of contrast to his former corpulent self, is chief of special events at the Exposition, and has put over more real publicity for the fair than anyone else. Frank Buck, always famous as the husband of Amy Leslie, is press agent for six Zone attractions. Henri Gressit is managing impresario for Lole Fuller's dancers at the fair. Charles Salisbury is press agent for the Inside Inn, and is sure of three meals a day and a place to sleep as long as the fair lasts. Robert Edgar Long is press agent for the Diving Girls and the Streets of Cairo. Wallace Munro is flirting with several Zone attractions, having finished his tour with Jimmie Archibald, war lecturer. Frank Wistach, ahead of Al. Jolson, has spent a month's enforced lay-off studying human nature at the Fair.

The moving picture press agents invaded San Francisco for the recent movie convention. Every movie star was flanked by a squad of press and publicity experts. Harry Reichenbach was all over the place trying to land stuff for a moving picture actor named Francis Bushman. I confess, with shame, that there are so many movie stars, whose names are unfamiliar to me, that I had never heard of this gentleman until at a supper of the Pals, a Bohemian organization, he was introduced seriously by the toastmaster as "America's greatest moving picture actor." Perhaps he is. I don't know. Mr. Reichenbach worked valiantly and bravely to convince press and public that Mr. Bushman is absolutely without a peer in the realm of the films. He started the ball rolling by sending Bushman a bomb—made of black powder and burned-out punk so it couldn't explode—to the St. Francis Hotel, with a note in a woman's handwriting, reading: "We will meet in heaven." When detectives expressed the opinion that the whole thing was a plant, Reichenbach indignantly protested with such fervor and energy that he actually convinced the detective force that some woman did wish to kill America's greatest motion picture actor. Later in the lobby of the St. Francis Mr. Reichenbach staged a presentation scene when Mr. Bushman gave—or received—a gold medal for something or other. And then that supper at the Pals.

The Pals, by the way, is a club something like the Flying Squadron that Will Antislip organized a few years ago.

The chief idea of such an organization is for a few live spirits in each city to provide food and drink and a place for entertainment, and then invite visiting professionals to enjoy their hospitality and give them a free show. It is a great idea—for the locals—and maybe the visiting entertainers get some fun out of repeating all their best vaudeville jokes late at night in return for a few sandwiches and a bottle of beer. The Flying Squadron went down with all hands on board, because vaudeville artists grew tired of pulling "off such stunts every week, and with-

out free vaudeville, the local Bohemians wouldn't assemble at the trying place. In San Francisco, the Pals was started by Mercedes, himself a vaudeville performer, and is kept alive by F. P. Shanley, manager of the Continental Hotel, who knows more theatrical people than any hotel manager in the business.

Vaudeville talent was lacking at the supper to Mr. Bushman, to which I had the honor of an invitation. Movie stars took their places. Now, movie stars can act brilliantly upon the screen, but when called upon to speak, lots of them can't talk even through a megaphone. The result was a form of silent entertainment. Every star called upon to speak begged to be excused. Even the presidents of two big movie concerns, men who have to preside at meetings of directors and promulgate policies, had to quit when it came to making a speech. The famous Mr. Bushman was the only one who proved at all eloquent—and he explained this by pointing out that he had been seven years a stock company actor, when many times he had to improvise. The real entertainment, fortunately, came from the Zone artists, who are regulars at the Pals. Miss Dolly Dean, for instance, introduced as "one of the Diving Girls," sang several coon songs with pleasing effect. Miss Sarah MacDougal, announced as "the girl who sells frankfurters next to the Old Mill," obliged with a piano solo. Miss Micky McClure, of the postcard pavilion, sang sweetly. Miss Gertie Morrison, of the Streets of Cairo harem, did an Oriental dance, but unfortunately had left her Turkish costume at the Fair grounds. Miss Pearl Evelynne, the girl who portrays the opium victim in the underworld show, recited "The Face on the Bar Room Floor." Maudie Zeers, who tenses the bull as a matador in the Streets of Seville bull fight, gave a clever comedy address in which she proved that she knew how to throw the bull. All in all, it was a great night, and Mr. Reichenbach was highly complimented at closing his press campaign for Mr. Bushman in such a blaze of glory.

Mr. Shanley, incidentally, is quite a wit, and when not presiding as chief pal at the Pals, pulls off quite a few jokes in the lobby of his hotel. He was quite indignant the other day. Said Shanley:

"A vaudeville actor comes up to me, with a grip in his hand, and, before registering, he says: 'I heard back in Butte that you'd raised your rates?'"

"We have," says I, "from \$5 a week to \$6, but I hear a lot of things about vaudeville acts coming out this way, and yet I go to see them to find out how bad they really are."

David Warfield and Melville Ellis are two native born San Franciscans, who have been spending their vacations in their home town. Mr. Warfield always spends every Summer here, where he has many friends and relatives. Mr. Ellis, recovering from a severe illness, came West to recuperate, and the bracing air of the Coast has brought a fine healthy glow to his cheeks. In fact, he says he never felt better in his life than now. He is under contract to Charles Dillingham for the new Elsie Janis production, and has already started East for rehearsals.

Every Summer, for many years, the Atlantic cables have carried stories from abroad to New York papers about the adventures, exploits, and achievements of certain prominent theatrical personages. This Summer no one has gone to Europe. Most of the celebrities have visited San Francisco. It would be a wise thing for certain New York editors to detail special correspondents to send in big theatrical news from the Coast. It is happening every day—and seldom if ever gets into print locally because the San Francisco papers don't realize the news value of such incidents for New York. There would have been at least a column cabled from abroad about the famous row between a celebrated financier noted for his diamonds, and a prominent vaudeville actress and her composer husband, who came to the Coast as his guests and left him flat. If this had happened in Paris, how the cables would have burned; but out in California no one scented that this was news. If two famous actresses, with their husbands, had rented a villa abroad, say at Ostend, only to have a grand row and a smash up of all friendships, the cables would have been busy. Yet because it happened in California, not a line leaked to New York. It is a fact that this Summer, owing to the war, there have been more prominent theatrical stars in Los Angeles and San Francisco, than ever were seen together in the Cecil or the Savoy in London, or the Grand Hotel in Paris, where correspondents of the American papers lurked about at all hours ready to cable the slightest doing of a celebrity. The New York newspapers have certainly overlooked a big bet in not having special correspondents in Los Angeles and San Francisco to "cover" theatrical news.

The San Francisco theaters have not profited by the advent of the Fair visitors. In fact the Exposition has hurt the theaters. Last Winter nearly every attraction on four announced that it would play out to the Coast, or was booked for "a long run in San Francisco." Reports of poor business discouraged most of the shows from coming. Last week the Columbia Theater was closed, the Cort Theater has moving pictures, and there was not one first-class attraction in this great city of San Francisco. With August the prospects will unquestionably improve, but the Summer, as a whole, has been the most disappointing theatrically that San Francisco has known in years.

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SAN FRANCISCO

Margaret Anglin Begins Preparation for Greek
Play Festival

SAN FRANCISCO, CAL. (Special).—Margaret An-
glin, who arrived here last week, has begun
preparations for the festival of Greek plays to be
given at Berkeley. Her repertoire will in-
clude "Medea," "Iphigenia," and "Electra."
Walter Damrosch will conduct the orchestra,
while Gustave von Seiffert will direct the stage.

The Columbia offered Mrs. Patrick Campbell in
"Pygmalion" July 19. She was warmly re-
ceived.

The Alcazar is still showing "The Clansman." I
am told that some "S. F." capitalists have
paid \$100,000 for the rights to this photoplay
in all Coast States except California, and that
five productions will shortly be sent out.

The Cort presented Walker Whiteside in a film
version of "The Melting Pot." Guy Bates Post
returned in "Omar, the Tentmaker" July 25.

The Orpheum's attractive bill included Kitty
Gordon, Jack Wilson and Franklyn Batie, Mar-
lon Morgan Dancers, and Campbell Sisters.

The Empress has a Charlie Chaplin contest this
week of boys under fifteen years of age.

The vaudeville and pictures at the Hippodrome
continue to draw good patronage.

Pantages had "Across the Border," George
Primrose and his Boys, and Rhoda and Crampton
as headliners.

Dramatic stock is to make its reappearance
in the Western Addition, with the opening of the
new Post Theater, formerly the Garrick, on July
31. The venture is being backed by James
Post, Ernest Wilkes, and Edward B. Lada.

under the name of the Post Amusement Com-
pany. The theater is now undergoing exten-
sive remodeling. A company of twenty players
has been engaged, and the plans of the manage-
ment include the production at popular prices
of the latest New York successes. Miss Flo-
rence Oakley, who has just ended a fifteen weeks'
engagement at the Wigwam Theater, in the Mis-
sion District, and Albert Morrison, late leading
man of Ye Liberty Theater in Oakland, are to
play leading roles. The opening attraction,
which is now in preparation, is "The Law."
Among other plays which
have been selected for early presentation are:
"What Happened to Mary," "The Arzyle Case,"
"The Boss," and "Life's Shop Window."

A. T. BARNETT.

Bids for the erection of a new theater in
Muskegon, Mich., to cost \$40,000, have been
opened, and the new playhouse will be ready
in the Fall.

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MARRIAGES

Edith Butts, who has been playing on tour
with Maude Adams, and Edgar Parks, an ex-
pert accountant of Denver, Colo., were married
in Fargo, N. D., on July 12. Miss Butts is a
daughter of Mr. and Mrs. Edward Butts, of No.
17 West Ninth Street.

Walter E. Collican, late of Chauncey Olcott's
company, and Mrs. Emma B. Chase, of Joseph
Hart's "Telephone Tangle" company, were
married on July 12 at the Little Church Around
the Corner.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Edwards Davis Produces His Sketch, "The Peace Cry"—"Mysteria" is Presented



MISS TRIXIE FRIGANZA.

The Comedienne Has Just Completed a Record Tour of the Orpheum and United Time.

EDWARDS DAVIS has deserted vaudevillian blank verse to become an apostle of peace. His playlet, "The Peace Cry," condensed from his four-act play tried out recently, is another dramatic upstart at Mars.

Another Protest Against War

The scene of "The Peace Cry," produced at the Prospect Theater, discloses a meeting of the vestry of a wealthy New York church. One of the church fathers is Jabez Greer, programmed as a "Christian manufacturer of cartridges." Greer heads a faction to displace the pastor, who from the pulpit has violently attacked the selling of war munitions. They are unscrupulous in their efforts to break the minister, even to seizing upon the innocent visit of a young woman to the vestry, but he carries the meeting in the end.

"Keep your gunpowder home" is the moral of the sketch. That, indeed, is one of the lines. Another is Bryanese in saying: "Whatever war may decide, can be decided by an international parliament of nations." "The Peace Cry" is more of a preachment than a playlet. Being part of a larger play, it starts rather abruptly and hazily. And some later moments are "preachy."

"The Peace Cry" is handled by a cast well above the vaudeville average. Mr. Davis deserves unusual commendation for the way the sketch is presented. Mr. Davis himself is somewhat bombastic as the pastor, but the other roles—particularly Edward See as a sanctimonious church father, and Mac Barnes as a millionaire pillar of the congregation—are forcefully done. Each characterization stands out clearly.

Sketch Forcefully Presented

We don't pretend to enter into a discussion of the sketch's purpose, of course. Mr. Davis seems sincere. He even makes a curtain speech along the same lines. As a playlet, "The Peace Cry" has enough story and

is so well handled that it can hold the interest. The programme describes "The Peace Cry" as a "timely and powerful pleading in one scene."

The Farber Girls have a breezy style, girlishness, and an assurance that gets them over. Some of their songs are pretty fearful. They reek of Tin Pan Alley at low tide. One is of a henpecked person, and has the refrain, "If War Is What Sherman Said It Was, Tell Me What Is Married Life." Here's the way it describes home ties:

"He'd see more war,
When he opened up a door,
Oh, how she can throw!
I ought to know."

Wolf Contributes Another Playlet

Dorothy Richmond, Pell Trenton and company are presenting Edgar Allan Wolf's sketch, "A Midnight Marriage," written some time ago. Harold Mathews awakens in a strange apartment, just as the curtain rises, to find that he was married the night before while intoxicated. You see, Olive Van Olten had to wed before she was twenty-five, or, by her father's will, lose her inheritance. So she married Harold. Complications set in, but finally Harold and Olive discover they knew each other as children. So there you are!

Gordon Eldrid is still presenting "Won By a Leg," which belongs to the old variety farce school. It's a slam-bang turn done in boisterous fashion. Burt decides to test his sweetheart's love, and claims to have lost a leg in an accident. With the aid of a cork pedal extremity and a seatless chair, through which he puts one perfectly good leg, he poses as a cripple in his sweetheart's "Summer home," which has blue wall paper and pink furniture.

Santley and Norton have a rathskeller specialty.



Rembrandt, Syracuse, N. Y.

MISS GILDA VARESI,

Giving a Strong Portrayal of the Peasant Wife in "War Brides."

One of the boys presides at the piano, and the other contributes so-called comic moments. They do, for one thing, "We'll Build a Home Beneath the American Flag," the latest patriotic contribution from Longacre Square.

Will Rogers is Amusing

Will Rogers, we must admit, entertained us more than anyone else on the Palace bill. Rogers is the happy-go-lucky cowboy, who makes the lariat do all sorts of tricks. Yet, it isn't so much what Rogers does, as the patter and the half-ashamed-of-himself attitude that accompanies it.

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(Continued on page 18.)



MISSSES PEARL AND IRENE SANS,

Offering Their Specialty, "Twelve Minutes Out of a Fashion Book."

Bert, K. C.

MID-SUMMER GOSSIP OF THE VARIETIES, THE PALACE SETS THEATER PACE

Charles Wisner Barrell Is Latest Playwriting Discovery—Gertrude Hoffmann Rehearsing "Sumurun"

BY WALTER J. KINGSLEY



MISS LEAH WINSLOW,

Appearing at the Prospect Theater This Week.

HOW these great provincial managers do love to copy Palace innovations! They are all giving away lemonade nowadays, copying the "pop room," the cleansed air cooling system, the shower baths and all the other original features which make the Palace great. Give the Palace credit, brother managers, for the Palace sets the pace and, in the face of hard times, increases its profits while the other houses point with pride to their pasts. Even the rules and regulations of our stage have been copied and the uniforms of our house staff. Imitation is the sincerest form of flattery, but some of these "party giving" managers must have left much undone before the Palace management came along to give them a model.

Nellie Revell is going with the Orpheum Circuit as "idea woman." More power to her. She's one of the best newspaper men I know, and, goodness gracious, how she can wade into a scrimmage, deal swashing blows all about her and then emerge smiling with every one making up. Nellie has fighting blood. I like her because she doesn't truckle or toady and because she calls things by their right names. There is nothing neutral or negative about Nellie Revell. In the Orpheum she will create a new department of publicity efficiency. May the good Lord help those Western press agents in the Orpheum houses if they fail to show cause after Nellie has given them the once over. When all is said and done, Nellie Revell is what the late James A. Bailey termed "one hell of a good show-woman."

Gertrude Hoffmann is toiling to make "Sumurun" the supershow of vaudeville. It will cost \$400 at the Palace to put in the necessary runways and other fixings. Miss Hoffmann promises an excellent cast and gorgeous Oriental settings.

All ye who have sketches send or bring

THE WEEK IN REVIEW

(Continued from page 17.)

then again, with his hand, he beats a melody upon her decolette shoulders. Vaudeville passed the Morton and Moore turn years ago.

The Avon Comedy Four, likewise, belong to the ante-vaudeville period. There's the comedy Dutch dialect teacher and his comic pupils, the Hebrew, the tough boy and the rascal. Between roughhouse moments they harmonize and solo.

Incidentally the teacher asks the name of two oceans. "Atlantic and Pacific" is the response. "I didn't ask the name of a tea company."

And one of the scholars sings a heart thro' song. "If We Can't Be the Same Old Sweethearts, We'll Be the Same Old Friends," with this touching moment: "Though I know you can't be mine, We will meet from time to time."

Joe Howard, Jr., and Lillian Goldsmith do a little duet. "I Didn't Think You Cared" or something like that, before they launch into their siren seaside episode.

Here Howard, in ragged sailor garb, crawls into view over some jagged property rocks. The lorel, otherwise the blonde Miss Goldsmith, next slips into the spotlight. They dance, there's some polite terpsichor-

them to Charles Feleky, the learned tabloid expert of the Orpheum Circuit. He dotes on snappy little war episodes.

Both the Bushwick and the Prospect theaters are prospering this Summer. They have kept their doors open every day and played to large business. Hereafter these houses will remain open every day in the year, after the fashion set by the Palace. Manager Blatt at the Bushwick and Manager Gerard at the Prospect have originated many ideas for attractive bills this Summer and pleased their patrons consistently.

Stock in New York will have a new lease of life when the Crescent Players open around Labor Day under the artistic direction of W. E. Masson. This will be the largest and strongest company ever organized for permanent stock. The great number of type plays that have made hits and later been released for stock makes large companies obligatory, if stock is to make successful productions.

"Mysteria," the three dimension motion picture at the Palace, drew the entire movie personnel to the theater. The projector solves the problem of perspective and depth. The standard motion picture is projected in two dimensions—length and breadth—upon a flat screen or curtain. "Mysteria" projects in the three dimensions of life—length, breadth and thickness—into the air itself, thus giving a perfect illusion of life. There is no curtain and no screen and the characters move about in a multitude of planes as in actual existence. At the Palace the dancers, the pantomimists and the players were projected into the open space, and when living artists stepped into the motion picture they could not be distinguished from the shadows. In brief, the "Mysteria" projects so wonderfully well in three dimensions that it is impossible to tell the quick from the dead when they are mingled on the stage. It should be noted that this projector's aperture faces the eye directly from the back of the stage instead of shooting over the head from the balcony. The inventor has a fortune in this act, and Marinelli is to be thanked for importing another real novelty.

A certain monologist wrote to his electrician a few days ago ordering "osculating electric fans" for his country home.

Palace Theater business continues prodigious.

The black bathroom at the Palace is very popular with pretty performers, and one can imagine the slim silver silhouettes that sometimes adorn its cool ebony interior. Paquin of Paris drew the original design.

John Pollock's little boy caught a mosquito at Pollock Lodge, Leonia, the other day which he had tamed and caged as a humming bird, before his press agent pater discovered the horrible error.

Charles Wisner Barrell, of Scribner's, is the newest "find" as a sketch writer for vaudeville. His "The Last Rebel" will be presented in the near future by John P. Wade at the Palace and other big time houses. Those who have seen the sketch in rehearsal are loud in its praises. Arthur Hopkins is strong for Barrell's work, and I don't know a better judge of a script in this country than Hopkins. He helped bring Wade and the author together. Barrell combines sparkling comedy with a strong dramatic punch, this being a combination that spells success in the varieties.

can pantomime which leads you to think the shipwrecked laddie is under the lureful power of the lady from the sea, and finally they jump headlong back into the sea.

IN OTHER HOUSES

Homer B. Mason and Marguerite Keeler presented their bright little farce, "Married," by Porter Emerson Browne, at the New Brighton Theater last week. Lew Dockstater was amusing in his impersonation of "T. R.," the Rigoletto Brothers entertained, and Mrs. Gene Hughes offered Edgar Allan Woolf's "Lady Gossip." Emma Carus and Rooney and Bent were prominent on last week's bill at Henderson's Coney Island Music Hall. "The Broken Mirror" was as interesting as usual, and Mazie King danced with Tyler Brooke.

VAUDEVILLE OUT OF UTICA

Utica, N. Y. (Special).—The Shubert Theater, which formerly housed Keith vaudeville, is now the home of motion pictures, playing Paramount and V.I.S.E. photoplays. A. L. W.

Andrew Toombs, late of "The Bride Shop," and Lola Wentworth, who appeared opposite him in the same production, opened in a new two-act at Proctor's Fifth Avenue the last half of last week.

CLIFTON WEBB

ASSISTED BY THE ORIGINAL

RUSSIAN BALALAIKA ORCHESTRA

IN THE LONDON MUSIC HALLS

LONDON (Special).—A thoroughly workmanlike version of "Tribby," is the comment made upon the tabloid of George du Maurier's novel now being done in the halls by Sir Herbert Tree. Sir Herbert is, of course, giving an excellent performance of Svengali; Enid Bell is the Tribby, and Cyril Raymond is Little Billie.

A new sketch, "How to Get On," by Edward Knoblauch, recently had its premiere at the Victoria Palace. Norman McKenney plays a policeman with a keen appreciation of the humorous side of life.

Tom Barry's "A Breath of Old Virginia" opened at the Flinsbury Park Empire on July 12.

Lydia Kynash, now a war nurse in Petrograd, is soon to return. Her husband, Captain Alexis Ragozin, is fast recovering from his wounds.

Charles Hawtree is doing Max Pemberton's "The Haunted Husband," a slight little farce in which an attractive feminine somnambulist wanders into the wrong room. The occupant explains the visitor to his wife as a ghost and complications begin.

Adeline Genée's gift to the collection of souvenirs for a recent Red Cross charity performance was the pair of little red ballet shoes she wore when playing the Princess in the Hans Christian Andersen fairy play at the Haymarket the other day. She has given the shoes not so much because of their personal interest, but because she wore them in connection with the first wordless play in which Miss Ellen Terry and she have ever appeared together. The Danish dancer likes to think that the great English actress made her debut in a pantomime play with her.

VAUDEVILLE NOTES

Friends of Harrison Brockbank will be interested in a letter Mr. Brockbank received from his son, Siegfried Brockbank, killed in battle at La Bassée, France. The letter reached Mr. Brockbank almost on the day that the cable brought the news of his son's death:

MY DEAR DAD: I do not think you have received a letter from me since I left Gibraltar. During the time I've been out here in France, out of six weeks I've been nineteen days in the actual trenches, going in for two days, three days, six days, five days at a time, according to necessity. I want to give you a short account of an attack my battalion took part in during the last few days in the trenches. Luckily we were only in support, being fresh troops, and then were due to follow the advance after several lines had gone forward. The night before was all preparation for the morning. Short ladders for mounting the parapet of the trench were brought in by the troops that were actually to attack. Parties were sent out to cut the enemy's barbed wire and bombers brought in their bombs and grenades. We vacated the firing trench for a redoubt 100 yards in the rear. At dawn our artillery gave their trenches a peppering, and then we saw our fellows mounting the parapet, their bayonets flashing in the early morning sun—a stirring sight. They carried three lines of trenches. Then the enemy's guns bombarded us—the support. A hail of shell fell all around us, and several of the men went dotty—temporarily, and were led out. The wounded started coming through from the front. We were all heartily glad when the order came in the evening for us to reinforce the firing trench. Our attacking troops had been beaten back, having come upon heavy German reinforcements which were designed for attack from the French line, who made a very successful attack in a different place. The trench was filled with troops, live, wounded and dead. We were very pleased after two days of cleaning up to be relieved. Have no more room, so will close for the present, hoping to hear from you soon with love from your affectionate son.

SIEGFRIED.

Mr. Brockbank was fighting with an English regiment, the Seventh Middlesex Regiment.

"Les Postertypes," an imported dancing specialty, opened last Friday night at Thomas Henly's By-the-Sea, Long Branch.

Frank Stafford and company sailed on July 17 for San Francisco for a tour of the Rickards time in the Antipodes. Mr. Stafford, who has been offering "The Hunter's Game" for three years on the Loew time, will open in Sydney, N. S. W.

Owen McGivency is resting in the mountains, preparatory to making another circuit of the Loew time next season.

CURRENT BILLS

Palace.—Grace La Rue, Nat M. Wills, Bonnie Glass, assisted by Rodolpho and Casemello; Paul Armstrong's "The Bank's Half Million"; Ford Dancing Revue, Doyle and Dixon, The Pekin Mysteries, Six Water Lilies, Santler and Norton.

New Brighton.—The Fashion Show of 1915, Joseph Howard and Mabel McCane, Belle Blanche, Raymond and Caverley, Lew Carrillo, Bertie Beaumont and Jack Arnold, Milton and Lyles, George N. Brown, Vera Sabina and Claude Brenner.

Bushwick.—Belle Baker, Pat Rooney and Marion Bent, Robert Gleckler and company, Farber Girls, Mullen and Coogan, Carl McCullough, Gordon Eldrid and company, Dancing La Vars, the Gladiators.

Prospect.—George McFarlane, Leah Winslow and company, Henry Lewis, Gene Hodgkins.

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OR FATIGUE

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I have yet to see my first failure in over two hundred and fifty cases I have treated.

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fishing grounds; superb ocean views; yacht clubs, hotels, tennis and all out door sports; fare 9c; seashore and country combined; 45 minutes out. Excursions leave office daily and Sunday; circular upon request. BACHE REALTY CO., 220 Broadway, N. Y. City

IN THE VAUDEVILLE SPOTLIGHT

Belle Baker, at the Bushwick this week, spent her vacation at Hunter in the Catskill Mountains.

This week—as features of the Chicago Majestic bill—Elizabeth Brice and Charlie King are finishing their vaudeville season. Miss Brice will spend her vacation at her home in Findlay, Ohio. Miss Brice and Mr. King shortly start rehearsals with "Watch Your Step."

Henry Dixey is shortly leaving vaudeville for a Shubert production.

"Skete" Gallagher and Irene Martin open in their new two-act at Keith's in Philadelphia on Monday. Edward S. Keller is booking the specialty.

Edward S. Keller is routing the Four Antwerp Girls for next season. John and Mae Burke are now under Mr. Keller's direction.

Natalie and Ferrari opened a vaudeville tour at Henderson's on Monday in modern and ballet dances.

Because of the European war, the Rigoletto Brothers announce that in the future they will be known solely by their family name, Greenbaum. The name Rigoletto has given the public the erroneous impression that the brothers are Italians, and, as they are of German origin, they prefer employing their real name to avoid confusing the public.

To balance Raymond and Caverley, the German comedians, on the New Brighton bill this week, the management secured Leo Carrillo, who tells Italian stories.

Gertrude Hoffmann's production of "Sumurun" will have its premiere about the middle of August at the New Brighton Theatre.

Mazie King and Tyler Brooke open an Orpheum tour in their dancing act at the Palace in Chicago on Sept. 16.

Harry Hewitt is to do his polar bear dancing novelty on the Western Vaudeville Managers' Association time, opening late in August.

Eva Tanguay is now resting in the mountains. Husband Johnny Ford is busily engaged in the manufacture of the Safety Ford Starter for Ford cars.

Ralph Riggs and Katherine Witchie will play their farewell week in vaudeville at the New Brighton Theater next week. They go into a production in the Fall.

Daisy Leon will open in a new single on Monday, after playing the New York houses under the management of Edward S. Keller.

Marie Flynn, remembered for her playing in "Lady Luxury" and "When Dreams Come True," will be seen in a new musical act being staged by Sacha Platov. Edward S. Keller is arranging the tour.

Clarence Oliver and Georgia Olin appeared at the Bushwick Theater last week, deputizing for Lawrence Wheat, Payson Graham and company. Mr. Oliver is appearing in Agnes Scott's sketch, "The Wall Between."

The Ford Dancing Revue is at the Palace this week. The revue is headed by Dora Ford, formerly of the Four Fords and now Mrs. Eddie Emerson, of Emerson and Baldwin. Miss Ford is appearing with her brother, Edwin Ford, and they are assisted by four dancing girls.

Darrell and Conway are presenting a new act at Atlantic City this week. This season they are dropping black-face.

A new Paul Armstrong sketch, "The Bank's Half Million," is at the Palace this week. Phoebe Hunt has the leading role.

Marc Lagen booked his star, Lada, for three special performances at the Shenley Rose Garden in Pittsburgh, July 22, 23 and 24.

McMahon, Diamond and Chaplow last week danced their vaudeville farewell at the New Brighton, preparatory to joining the rehearsals of the new Winter Garden production.

Leah Winslow, the well-known stock actress, is making her vaudeville debut at the

Prospect this week in Dion Titherage's "Fancy Dress." Her company includes Furbell Pratt, William Elliott, and Thomas Irwin.

Robert Gleckler, another popular stock player, is making his variety debut at the Bushwick in a sketch, "Captain Rance, Messenger," adapted from the Spanish. Prominent in his support is Caroline Lucas, also well known in stock.

Edgar Allan Woolf is at work upon a new sketch for Regina Connelli.

Next week the Prospect has an "all women" bill, which includes the Courtney Sisters and Mary Melville.

Melville Ellis is to try vaudeville.

Crystal Hearne and Conway Tangle will be seen in Hillard Booth's "The Door Between," to be presented by Frederick McKay.

Herbert and Goldsmith deputized for Adelaide and Hughes on the Palace bill last week.

Mollie McIntyre is trying out another sketch.

Max Welly and Melissa Ten Eyck are now doing their pose dances with Ziegfeld's Midnight Revue.

James Madison left on Saturday for San Francisco, where he expects to remain until the middle of September. Mr. Madison is combining business with pleasure, since he is opening an office in Frisco at 504 Flatiron Building, Sutter and Market streets.

Madison's Budget No. 16 is now out. Bound in the blue and yellow cartoon cover are a hundred pages of monologues, sketches, parodies, minstrel "first parts," burlesques, farces and bits of repartee and patter. Madison's Budget is so firmly established that this year's issue, bigger than ever, needs little comment.

Will Rogers made something of a record for part of last week, playing at the Palace, opening with "Hands Up," and rehearsing with the new Ned Wayburn revue. He left the Palace bill on Friday, immediately following the premiere of "Hands Up."

Here's the way F. W. White, of the Denver Post, comments upon Joan Sawyer: "This sylph-like creature is a marvel in her art. She recalls the lines of Byron in 'Don Juan':

"Such a dancer!

Where men have souls or bodies she must answer."

Personally, Joan Sawyer seems to be a far more perfect disciple of the modern dance than is Mrs. Castle. She is the magic of motion, the very eloquence of pantomime. Having seen them both, one cannot easily deny the greater skill and poetry of movement to the intoxicating Joan. Those who do not know her may possibly take my word for it that Joan Sawyer links grace and harmony in happiest chain."

Dave Genaro is to do a "two-act" with Isabelle Jason.

Una Clayton brings her new vehicle, "Milk," to the Prospect on Aug. 9.

Mrs. Leslie Carter reopens in vaudeville at the Chicago Majestic on Monday.

Adeline O'Connor will shortly be seen in a dramatic sketch by John M. Loughran and Henry Duncan, Jr. The playlet is being staged by T. Daniel Frawley and will have a cast of twelve.

COMING HEADLINERS

WEEK OF AUG. 2.—New Brighton. Belle Baker, Fox and Dolly, Riggs and Witchie; Henderson's, Cantor and Lee; Rockaway, Belle Blanche; Prospect, Courtney Sisters, Mary Melville; Bushwick, Hodgkins, Destrees and company, Ida Brooks Hunt.

WEEK OF AUG. 9.—Rushwick, Belle Blanche; Prospect, Una Clayton and company; Henderson's, Nat Willis, Robbie Gordone; New Brighton, Fritz Scheff; Rockaway, Irene Franklin and Burton Green, Fox and Dolly, Doyle and Dixon.

Gilda Varesi

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In Their Merry Musical Melange, "Songland"

M. S. BENTHAM PRESENTS THE MAGLEYS
SPECIALTY DANCERS
In an Original Dance Review

The current week is understood where no date is given.

VAUDEVILLE DATES.

Dates A head must be received by Friday for the next issue.

ABARBANEL, Lina: Temple, Chgo.; Temple, Detroit, Aug. 2-7.
AERIAL Buds: Ramona Park, Grand Rapids, Aug. 2-7.
ALEXANDER, Gladys, Co.: Prospect, B'klyn, Aug. 2-7.
ANANIAN and Giordano: Orph., Frisco, Aug. 1-7.
ARCADIA: Ramona Park, Grand Rapids, Aug. 9-14.
"AURORA of Light": Mal.,

Chgo.; Temple, Detroit, Aug. 2-7.
AVON Comedy Four: Henderson's, Coney Island, N. Y.
P. A. K. E. R.: Bushwick, B'klyn.; New Brighton, Brighton Beach, N. Y., Aug. 2-7.
B. A. L. L. E. T. Divertissement: Shea's, Buffalo, Aug. 2-7; Ramona Park, Grand Rapids, Aug. 9-14.

BALZAR Sisters: Prospect, B'klyn, Aug. 2-7.
BANKOFF and Girlie: Keith's, Phila., Aug. 2-7.
"BANK'S Half Million": Palace, N. Y. C.
BEAMONT and Arnold: New Brighton, Brighton Beach, N. Y.
BENDIX Players: Keith's, Boston, Aug. 2-7.

BENT, Francis P.: Keith's, Wash., Aug. 9-14.
 BENTON, Fremont, Co.: Prospect, B'klyn.
 BERNARD and Phillips: Ramona Park, Grand Rapids.
 BISON City Four: Temple, Detroit.
 BLANCHE, Belle: New Brighton, Brighton Beach, N. Y.; Morrison's, Rockaway, Aug. 2-7.
 BOWEN, Walter, Co.: Keith's, Boston.
 BRICE and King: Maj., Chgo.; Temple, Detroit.
 BRISCOE, Olive: Keith's, Boston, Aug. 2-7.
 BROWN, George N.: New Brighton, Brighton Beach, N. Y.
 CAMPBELL, Misses: Orph., Frisco, Orph., Oakland, Aug. 1-7.
 CANTOR and Lee: Morrison's, Rockaway, N. Y.; Henderson's, Coney Island, Aug. 2-7.
 CARRILLO, Leo: New Brighton, Brighton Beach, N. Y.; Keith's, Boston, Aug. 9-14.
 CARTER, Mrs. Leslie: Maj., Chgo., Aug. 1-7.
 CARTMELL and Harris: Henderson's, Coney Island, N. Y.
 CHALLON, Jean: Maj., Chgo.; Ramona Park, Grand Rapids, Aug. 2-7.
 CHAPS, Four Melodious: Orph., Los Angeles, 20-Aug. 1.
 CLAREMONT Brothers: Keith's, Boston, Aug. 2-7.
 CLARK and McCullough: Henderson's, Coney Island, N. Y.
 CLARK and Vard: Fountaine Ferry Park, Louisville, Aug. 1-7.
 CLAYTON, Bessie: New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 CLAYTON, Una, Co.: Keith's, Wash., Aug. 2-7; Prospect, B'klyn, 9-14.
 CLIFF, Laddie: Keith's, Boston.
 COLONIAL Belles: Keith's, Wash., Aug. 2-7.
 CONNOLLY, Jane, Co.: Ramona Park, Grand Rapids.
 COOK, Joe: Orph., Los Angeles.
 COOPER and Smith: Keith's, Phila.
 COOPER, Harry: Prospect, B'klyn, Aug. 2-7.
 COURTNEY Sisters: Prospect, B'klyn, Aug. 2-7.
 CRANFERRIES, The: Prospect, B'klyn.
 CROBIN, Morris, Co.: Henderson's, Coney Island, N. Y.
 CROSS and Josephine: Shea's, Buffalo, Aug. 2-7.
 CUMMINS and Sehan: Keith's, Phila., Aug. 9-14.
 CURTIS, Julia: Colonial, Norfolk, Aug. 2-4; Lyric, Richmond, 5-7.
 CUTTY, John: Prospect, B'klyn.
 DAMOND, Eugene: Maj., Chgo., Aug. 1-7.
 DAVIS Family: Colonial, Norfolk, Aug. 2-4; Lyric, Richmond, 5-7.
 DAWSON, Lannagan and Covert: Shea's, Buffalo, Aug. 9-14.
 DE VELDE and Zelds: Prospect, B'klyn.
 DIAMOND and Grant: Forrest Park, St. Louis, Aug. 1-7.
 DINEHART, Allan, Co.: Orph., Frisco, 20-Aug. 6.
 DONOVAN and Lee: Keith's, Boston.
 DOOLEY and Ruel: Orph., Los Angeles, 20-Aug. 6.
 DOYLE and Dixon: Palace, N. Y.; Morrison's, Rockaway, Aug. 9-14.
 DOYLE, John T.: Prospect, B'klyn, Aug. 9-14.
 DUNEDIN, Queenie: Maj., Chgo.
 ECKERT and Parker: Lyric, Richmond, 20-31.
 EDWARDS'S, Gus: Song House: Orph., Frisco, 20-Aug. 7.
 ELLEN, Mary: Prospect, B'klyn, Aug. 2-7.
 ETERBROOK, Howard: Keith's, Wash., Aug. 2-7.
 EVERETT'S Monkeys: Henderson's, Coney Island, N. Y., Aug. 2-7.
 FAREEB Girls: Bushwick, B'klyn.
 FASHION Show: New Brighton, Brighton Beach, N. Y.
 FISHER and Green: Temple, Detroit, Aug. 2-7.
 FISHER, Grace, Co.: Prospect, B'klyn.
 FORD and Chester: Fountaine Ferry Park, Louisville, Aug. 1-7.
 FORD Dancing Revue: Palace, N.Y.C.
 FOX and Dolly Sisters: New Brighton, Brighton Beach, N. Y.; Morrison's, Rockaway, 9-14.
 FRANCIS and Rose: Colonial, Norfolk, Aug. 2-4; Lyric, Richmond, 5-7.
 FRANKLIN, Irene: Morrison's, Rockaway, N. Y., Aug. 9-14.
 GALLAGHER and Martin: Keith's, Phila., Aug. 2-7.
 GALLETT'S Monks: Shea's, Buffalo, Temple, Detroit, Aug. 9-14.
 GAUDSMITHS: Ramona Park, Grand Rapids, Aug. 2-7.
 GEORGETTO and Capitola: Henderson's, Coney Island, N. Y.
 GILLETTE, Lucy: Orph., Los Angeles, Aug. 1-7.
 GIBARD, Co.: Keith's, Phila.; Keith's, Boston, Aug. 9-14.
 GLADIATORS: Bushwick, B'klyn.
 GLASS, Bonnie: Palace, N.Y.C.
 GLECKLER, Robert, Co.: Bushwick, B'klyn.
 GLOVE, Augusta: Keith's, Phila., Aug. 9-14.
 GLIVEN, Claude: Stratford, Conn.; Shea's, Buffalo, Aug. 2-7.
 GORDON, Eldrid, Co.: Bushwick, B'klyn.
 GORDON, Kitty, Co.: Orph., Oakland; Orph., Los Angeles, Aug. 1-7.
 GORDON, Robbie: Henderson's, Coney Island, N. Y., Aug. 9-14.
 GRACE Twins: Forsythe, Atlanta, Aug. 2-7.
 GRANAT, Louis: Sohmer Park, Montreal, Can., Aug. 2-7.
 HALLEN and Hunter: Henderson's, Coney Island, N. Y., Aug. 2-7.
 HALPERIN, Nan: Orph., Frisco, 20-Aug. 1.
 HARRIS and Manron: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, Aug. 1-7.
 HAYEMAN'S Animals: Ramona Park, Grand Rapids.
 HAYES, Brent: Stratford, Ont., Can., Aug. 2-7.
 HEATH and Perry: Keith's, Wash.
 HELENE and Ellison: New Brighton, Brighton Beach, N. Y., Aug. 9-14.
 HERAS and Patterson: New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 HERBERT and Goldsmith: Prospect, B'klyn.
 HERKIN, Lillian: Keith's, Wash., Aug. 9-14.
 HEYMAN, Ruth: Orph., Oakland, Aug. 1-7.
 HUCKEY, Three Brothers: Ramona Park, Grand Rapids, Aug. 9-14.
 HILL and Sylvania: Bushwick, B'klyn, Aug. 2-7; Prospect, B'klyn, 9-14.
 HODGKINS, Gene, Co.: Prospect, B'klyn, Bushwick, B'klyn, Aug. 2-7.
 HOLMAN, Harry, Co.: New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 HOPPER and Cook: Fountaine Ferry Park, Louisville, Aug. 1-7.
 HOWARD and McCane: New Brighton, Brighton Beach, N. Y.
 HUGHES, Mrs. Gene, Co.: Temple, Detroit, Aug. 2-7.
 HUNT, Ida Brooks, Co.: Bushwick, B'klyn, Aug. 2-7.
 HUSSEY and Boyle: Henderson's, Coney Island, N. Y.; Keith's, Wash., Aug. 2-7.
 HYAMS and McIntyre: Keith's, Boston.
 INNESS and Ryan: Pantages, Wash., 20-Aug. 1; Pantages, Seattle, 2-8; Pantages, Vancouver, B. C. 9-15.
 JOHNSONS, Musical: Sohmer Park, Montreal, Can., Aug. 9-14.
 KAUFMAN Brothers: Ramona Park, Grand Rapids; Temple, Detroit, Aug. 2-7.
 KAUFMAN, Vernie: Temple, Detroit.
 KELLY and Pollock: Orph., Los Angeles, Aug. 1-7.
 KELSO, Mr. and Mrs.: Prospect, B'klyn.
 KENO and Green: Ramona Park, Grand Rapids.
 KING and Brooks: Keith's, Wash., Aug. 2-7.
 KIRK and Fogarty: Temple, Detroit.
 KRAMER and Morton: Maj., Chgo.
 KREMERKA Brothers: Fountaine Ferry Park, Louisville.
 KURTIS Roosters: Keith's, Phila.; Lyric, Richmond, Aug. 2-4; Colonial, Norfolk, 5-7.
 LAI Mon Kim, Prince: Orph., Los Angeles.
 LA RUE, Grace: Palace, N.Y.C.
 LA VARS, Dancing: Bushwick, B'klyn.
 LEACH, Wallen, Trio: Keith's, Phila., Aug. 9-14.
 LEWIS and McCarthy: Ramona Park, Grand Rapids, Aug. 2-7.
 LEWIS, Henry: Prospect, B'klyn; Morrison's, Rockaway, Aug. 2-7.
 LIBBY and Barton: Fountaine Ferry Park, Louisville, Aug. 1-7.
 LOCKETT and Waldron: Ramona Park, Grand Rapids; Maj., Chgo., Aug. 1-7.
 LORRAINE and Dudley: Orph., Los Angeles.
 LOYAL, S. Alfred, Dogs: Keith's, Boston, Aug. 2-7; Prospect, B'klyn, 9-14.
 MACLEYS, The: Alhambra, London.
 MASON, Keeler, Co.: Keith's, Wash.
 MCCLOUGH, Carl: Bushwick, B'klyn.
 McDONOUGH, Ethel: New Brighton, Brighton Beach, N. Y., Aug. 9-14.
 MCFARLANE, George: Prospect, B'klyn.
 MCRAE and Clegg: Maj., Chgo., Aug. 1-7.
 MELROSE, Bert: Orph., Frisco; Orph., Oakland, Aug. 1-7.
 MELVILLE, Mary: Prospect, B'klyn, Aug. 2-7.
 MERLE'S Cockatoos: Prospect, B'klyn, Aug. 9-14.
 MILLER and Lyles: New Brighton, Brighton Beach, N. Y.
 MILLER and Mack: Lyric, Richmond, 20-31.
 MILO, Keith's, Boston.
 MINSTRELS, Colonial: Prospect, B'klyn, Aug. 2-7.
 MOORE, Gardner and Rose: New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 MORAN and Wiser: Keith's, Phila., Aug. 9-14.
 MORTON, Daners: Orph., Oakland, Aug. 1-7.
 MORRIS, William, Co.: Orph., Frisco, Aug. 1-7.
 MORRISSEY and Hackette: Temple, Detroit, Aug. 2-7.
 MORTON and Glass: Morrison's, Rockaway, N. Y.
 MORTON and Moore: Morrison's, Rockaway, N. Y.; Keith's, Boston, Aug. 2-7.
 MORTON, Sam and Kitty: Morrison's, Rockaway, N. Y.
 MORTON, Clara: Morrison's, Rockaway, N. Y.

MULLANE, Frank: Keith's, Phila., Aug. 2-7; Bushwick, B'klyn, 9-14.
 MULLEN and Cooran: Bushwick, B'klyn.
 MULLER, Gene, Trio: Fountaine Ferry Park, Louisville, Aug. 1-7.
 NARDINI, Henderson's, Coney Island, N. Y.; Lyric, Richmond, Aug. 9-11; Colonial, Norfolk, 12-14.
 NATALIE and Ferrari: Henderson's, Coney Island, N. Y.
 NAZIMOVA, Mme., Co.: Orph., Los Angeles.
 NICK'S Skating Girls: Prospect, B'klyn, Aug. 2-7.
 NONETTE: Temple, Detroit, Aug. 2-7.
 NORDSTROM, Francis, Co.: Temple, Detroit.
 NORVILL and Lee: Orph., Los Angeles, 20-Aug. 1.
 ODIVA and Seals: Henderson's, Coney Island, N. Y.
 O'HARA, Fiske: Shea's, Buffalo; Temple, Detroit, Aug. 2-7.
 OLD Homestead Eight: Keith's, Boston.
 OXFORD Trio: New Brighton, Brighton Beach, N. Y.
 PAIDEN, Sarah: Pantages, San Diego; Pantages, Salt Lake City, Aug. 5-11.
 PATTERSON, Burdella: Keith's, Phila., Aug. 2-7.
 PEKIN Mysteries: Palace, N.Y.C.
 PERNIKOFF and Rose: Keith's, Boston, Aug. 2-7.
 PHILLIPS, Mr. and Mrs. Norman: Temple, Detroit, Aug. 9-14.
 PETERS'S Elephants: Sohmer Park, Montreal, Can., Aug. 2-7.
 PRIMROSE Four: Sohmer Park, Montreal, Can.
 PRIMROSE Minstrels: Pantages, Oakland, 20-Aug. 2-8; Pantages, Los Angeles, 2-8; Pantages, San Diego, 9-15.
 PUCK, Harry and Eva: New Brighton, Brighton Beach, N. Y., Aug. 2-7; Bushwick, B'klyn, Aug. 9-14.
 RAYMOND and Caverly: New Brighton, Brighton Beach, N. Y.; Keith's, Phila., Aug. 2-7.
 REICAY-Duffin Traps: New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 RICHARDS and Kyle: Morrison's, Rockaway, N. Y., Aug. 2-7.
 RIGGS and Witchie: Keith's, Phila.; New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 ROBBIE and Robbie: Prospect, B'klyn, Aug. 2-7.
 ROMANO, Stella: Shea's, Buffalo, Aug. 9-14.
 ROMANOS, Four: Temple, Detroit.
 ROONEY and Bent: Bushwick, B'klyn; Maj., Chgo., Aug. 1-7.
 ROSAIRE: Ramona Park, Grand Rapids, Aug. 2-7.
 RUDOLF, Henry: Forrest Park, St. Louis, Aug. 1-7.
 RUSSELL and Calhoun: Keith's, Phila., Aug. 2-7.
 SARIN and Brunner: New Brighton, Brighton Beach, N. Y.
 SAM, Long Tack: Maj., Chgo., Aug. 1-7.
 SANTLEY and Norton: Palace, N.Y.C.; Keith's, Phila., Aug. 9-14.
 SCHEFF, Fritz: New Brighton, Brighton Beach, N. Y., Aug. 9-14.
 "SCHOOL Playground": New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 SCOTCH Lads and Lassies: New Brighton, Brighton Beach, N. Y., Aug. 2-7.
 SEEBACKS: Keith's, Boston.
 SEN, Mel, Lady: Henderson's, Coney Island, N. Y.
 SHANNON and Annis: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, Aug. 1-7.
 SHAW, Lillian: Keith's, Phila.; Shaw, Mary: Keith's, Boston.
 SMITH and Austin: Maj., Chgo., Aug. 1-7.
 SMITH, Sue: Keith's, Phila., Aug. 2-7.
 SOCIETY Buds: Maj., Chgo.
 SOLIS Brothers, Four: Shea's, Buffalo, Aug. 2-7.
 SOLOMON: Henderson's, Coney Island, N. Y.
 STEDMAN, Al and F.: Keith's, Boston, Aug. 2-7.
 STEINBL Brothers: Maj., Chgo.
 STUART and Donahue: New Brighton, Brighton Beach, N. Y., Aug. 9-14.
 STUART and Keeley: Fountaine Ferry Park, Louisville.
 TEDDY, James: Orph., Frisco, Aug. 1-7.
 TERADA Brothers: Temple, Detroit, Aug. 2-7.
 THURBER and Madison: Keith's, Phila.
 TOWER and Darrell: Prospect, B'klyn.
 VAN and Schenck: New Brighton, Brighton Beach, N. Y.
 VIO and Lyon: Prospect, B'klyn, 20-Aug. 14.
 VOLUNTEERS, The: Orph., Frisco, 20-Aug. 7.
 WARD Brothers: Keith's, Phila.
 WATER Lillies, Six: Palace, N.Y.C.
 WHITE and Clayton: Keith's, Phila.
 WHITEHEAD, Joe: Forrest Park, St. Louis, Aug. 1-7.
 WILLS, Nat: Palace, N.Y.C.; Bushwick, B'klyn, Aug. 2-7.
 WILSON, Jack: Orph., Oakland; Orph., Los Angeles, Aug. 1-7.
 WINSTON, Leah, Co.: Prospect, B'klyn.
 WOOD, Britt: Orph., Oakland; Orph., Los Angeles, Aug. 1-7.

FISKE O'HARA

NOW IN VAUDEVILLE

By kind permission of AUGUSTUS PITOU, Jr.

Direction JENIE JACOBS

MARY SHAW

IN VAUDEVILLE

Presenting "THE DICKEY BIRD"

Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist

Direction ALF. T. WILTON

HAZELL COX

IN VAUDEVILLE

Direction ALF. T. WILTON

JOSE COLLINS

NOW IN VAUDEVILLE

NAN HALPERIN

Management M. S. BENTHAM

HARRY WEBER offers

HARRY GIRARD & CO.

in "THE LUCK OF A TOTEM"
with AGNES CAIN-BROWN

BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID

Direction EDWARD S. KELLER

THE MISSES CAMPBELL

Presenting their Southern Drawing-Room Specialty

"AT HOME"

MAUDE LEONE

IN VAUDEVILLE

Presenting the Dramatic Playlet

INSIDE STUFF

Written for her by Willard Mack

This act fully copyrighted and protected

Management

Alexander Pantage

JAMES

ELEANOR

McCORMACK & IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

DOROTHY

PELL

RICHMOND-TRENTON & CO.

Presenting "A MIDNIGHT MARRIAGE"

By EDGAR ALLAN WOLF

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

PRODUCERS AND DIRECTORS

THE terms "producer" and "director" have become interchangeable in the picture fold, but one is often forced to think that the term "producer" is a misnomer when applied to many directors. "Producer" would seem to imply a good deal more than the efforts evidenced in the productions of the average director. For one thing the term does not apply to the man whose ability extends no further than the rule of thumb following of a script. We like to think of a "producer" as at least a man with the initiative and imagination to inject his own personality into a production. It can be done, for there are producers whose personality is as evident on the screen as that of the players.

We speak of this question just now because we heard last week of a prominent picture manufacturer who has decided views on the use of the word "producer." "With the majority of picture companies," he says, "none of the directors can be called 'producers.' If that term applies to anyone it is only to the men who put up the money, the men who engage the plays, the film cutters and the people in all the other departments whose work is almost as important as that of the director. With my own productions I do not think it is proper to say that the directors 'produced' a picture, for in the majority of cases there is much done to the story before they get it and after they are through with it that has often made a poor picture a successful one, and this despite the director. I spend as much time and thought on every one of my big productions as the director does, why should he be hailed as the 'producer'?" I remember a recent instance in which the reviewers bestowed praise on the director for the unusually good inserts in a comedy, when, as a matter of fact, the director had nothing to do with the sub-titles and other inserts. Don't come to me talking about directors as 'producers,' the man who puts up the money is the producer."

Perhaps these decided views will serve to bring forth some discussion. It is an open question and a far from one-sided one.

PROSPECTS are bright for a stiff struggle in Ohio against the present State censorship. The Manufacturers' Trade Association has taken up the cudgels and is leading the array that seeks to force a referendum vote on the matter next Fall. The aid of the exhibitors throughout the State is to be enlisted and strong efforts made to provide them with the ammunition that will line up the voters necessary to secure the referendum. Some 60,000 signatures we believe to be the number necessary for

petition that will bring about a vote on the question.

But with the referendum secured the work of the picture men will have only begun. One can easily see the hot campaign that will be waged. No one has ever accused the censorship advocates of unwillingness to fight, indeed they are ever-ready to step into the limelight that shines on a political struggle. And assuredly, after the picture men have carried the battle to the point of a vote on the question they are not likely to let up in their efforts at the crucial moment. Yes, there are interesting days in store.

Perhaps we may be pardoned for asking, "Who Pays?" No matter how just the cause, votes are never secured without considerable outlay. In fact, the politicians say: "The more just the cause, the greater the cost." The Exhibitors League can certainly not be expected to foot the bills, after playing so important a part under Neff in the efforts to bring about State censorship in the Buckeye commonwealth. The manufacturers who form the Trade Association may be expected to dig down into their pockets, following the disastrous example of the Mutual Company, which scattered a fair-sized fortune to lawyers in opposing the original censor statute. But no matter who it is that pays, there is no doubt among picture men who see the growing tendency on the part of other States to follow Ohio's example, that *the fight is worth the cost.*

STUDIO GOSSIP

Frank Crane is starting work on his next feature, which will be the long promised Lew Fields picture, "All Aboard," which will serve to reintroduce to our exhibitors the famous comedian who caused so much hearty laughter in "Old Dutch."



LOUIS J. GASNIER.

General Manager of the Pathe American Interests.

HE MAKES THE ROOSTER CROW

[Fourth in a series on important men in the picture field concerning whom the press agents have been silent while they harped on the praises of the smaller folk. William N. Selig, Edwin S. Porter, Albert E. Smith, and J. Stuart Blackton have been the subjects of previous sketches.]

BEARING the lion in his den is a simple task compared with that of seeking information concerning the career of LOUIS J. GASNIER, PATHE's general manager, and the man responsible in so large a measure for the deeds that justify the PATHE rooster's crowing. The rooster will crow about "Elaine," or "Neal of the Navy," or the "Gold Rooster" features, but he is strangely silent when it comes to crowing about "the big fellow."

But months of persistent effort will usually secure you almost anything in this little world, and finally, much against his will, LOUIS GASNIER was prevailed on to consent to an interview, though he had no intention of talking about himself. We approached that interesting question in a roundabout way.

"Don't you sometimes miss the good old 'Perils of Pauline' days when you were actually on a studio floor directing a picture, instead of the hum-drum life behind the general manager's desk?" we asked.

"Yes," he replied, "I'll have to admit that I do. Though a producer's life is a far from easy one, there is a certain zest and snap to it that makes it fascinating work. But then, there is nothing hum-drum about the task of handling PATHE's wide American interests. This is especially true right now with the big plans we have under way for the new serials. The house of PATHE has gained a name as an expert in continued photo-

plays, but we expect to surpass even past efforts with 'Neal of the Navy' and 'WALLINGFORD.' The latter, of course, will be more of the series type, with a distinct story in each episode than a serial. In addition to these two new undertakings and our regular releases we find that the 'Elaine' serial is going at its strongest right now, and it seems certain that it will duplicate the record of 'The Perils of Pauline,' which reached the high-water mark after the release of the last episode. We also have our big feature productions, many in colors, to think of.

"Producing has always been my hobby, however. As a youth, at the age of sixteen, I went on the stage as an actor in Paris, but I soon found that my temperament was not exactly suited to acting, and I found my natural path when I entered upon stage directing. After completing my military service I returned to this work, and at different times was stage-director for Madame SARAH BERNHARDT, COQUELIN, HENRI KRAU and other famous French artists.

"It was in 1906 that I first became interested in motion pictures. I was preparing for the production of a play in which I remember HENRI KRAU, who is so well known to Americans through the film of 'Les Miserables,' was seen, and we required short motion picture views for some of the scenes. I went out to the PATHE studio to make them. Of course I found the work a great deal different from that of directing stage performances, but the PATHE producers very kindly lent me their assistance. Though I did not know it at the time, Mr. CHARLES PATHE was watching me during the making of these scenes and when they were completed he made me a very good offer to produce for the motion picture screen.

"I accepted, and gave up the stage work, which I assure you was no easy matter, for I had struggled hard to reach the position I held then, and here I was starting all over again in a much different atmosphere. But I soon fell in love with the motion picture, for it is far more fascinating than the stage could ever be. For four years I produced for PATHE in France, and in 1910 I went to Italy to establish the Film D'Art. At the end of the same year I came to America to take charge of the PATHE producing in this country." Then Mr. GASNIER seemed suddenly to remember that he had been violating all his personal rules and he brought the interview to an abrupt end with, "The rest you know."

The rest is simple. From chief director of the PATHE producing interests Mr. GASNIER was elevated this year by CHARLES PATHE to the post of general manager of the PATHE Exchange. The future will tell itself, for LOUIS GASNIER will no longer be able to dodge the limelight.

"SHORT FILMS THE BEST"

"The Trade Is Going to Extremes on Features," Says William Wright, of Kalem, in Outlining Company's Plans



WILLIAM WRIGHT.
Of the Kalem Company.

"Kalem believes that a certain percentage of the trade has gone to extremes on so-called features," said William Wright, of that company, to a Minton representative last week. "Many of these features are of questionable value, and we believe that it is only a question of time before the majority of exhibitors will go back to the old programme and no subject will run where the length is greater than four reels, unless the story is of exceptional quality absolutely requiring a greater length, and these subjects will be run only in the very largest theaters."

William Wright is a serious student of picture conditions, and we have seen so many of his forecasts come true that we are willing to listen closely when he succumbs to an interviewer's wiles.

"Many changes are taking place in the picture field just now," he continued, "some of them of material interest and benefit to the exhibitor, but the majority of

them apt to work to his injury. The exhibitor is hearing a great deal about the many fine programmes that are being offered him, streams of adjectives tell him that pictures never before equaled are to be his; all he need do to double his business he is told is to use these programmes. One would think to hear all the makers of promises that the motion picture Utopia were here, with every picture a masterpiece and every theater a money maker.

"So much misinformation is being distributed that the inexperienced exhibitor does not know which way to turn. We are hearing of small houses closing up all over the country. In many cases, probably, this closing is for a legitimate reason, due to the tendency towards the erection of larger or more pretentious theaters. But often, however, it is due to the continuous change in policy practised by the newcomer. Where the service of an exhibitor has been made up entirely from the product of the old line concerns and care has been used in the operation of the house, business has continued on an even basis, and to-day that man, although operating a small theater, is still in the running and doing a good business."

It is the Kalem Company's belief that the world is feature mad, and our faith in the strong programme of one, two, three, and four reels has led us to expend unlimited efforts on pictures of those lengths. We contend that Kalem is averaging the best one, two, three, and four reel subjects on the market, and you needn't take our word for it," this last as he reached for a pile of letters from exhibitors received that day. Then he pointed to such examples as "Midnight at Maxim's," the four-reel special; the "Ham and Bud" comedies, the "Hazards of Helen" series, and the series most recently started, "The Mysteries of the Grand Hotel," as well as the "Broadway Favorites," three-part features.

"Another advantage to the exhibitor who pins his faith to established things," Mr. Wright continued, "is the fact that in booking such subjects as the Kalem releases he is not forced to deal with half a dozen different agencies, but can secure the entire Kalem output from any branch of the General Film Company or from the Greater New York Film Rental Company, and all in regular service without extra charge—that is our slogan—'Feature Films in Regular Service.' We have very ambitious plans for the future, but in line with the Kalem policy, we will not announce them until they are accomplished facts."

SELIG'S BIG PLANS

Elaborate Preparations Being Made for Production of "The Garden of Allah"

CHICAGO (Special).—Colonel William N. Selig, president of the Selig Polyscope Company, is busily engaged in completing final preparations for the filming of "The Garden of Allah," the wonderful story by Robert H. Hitchens. Mr. Selig's agents have worked for several months gathering the essentials and planning the properties and scenic environments for the forthcoming spectacle.

In an interview, Colonel Selig said: "Do you know that I heard of a film company making films of this kind in six reels in two weeks, while my company, with its tremendous facilities, big staff of artists and actors, knowledge and experience gained in over twenty years of motion picture making, with some of the largest studios in America, and a large staff of producers and acting folk, work for several months on a single production."

Colonel Selig is considering a de luxe presentation of "The Spoilers." In its original length of twelve reels, "The Spoilers" is the most popular picture play ever shown in the world, and it is as much an annual amusement institution as are the stage plays of "Way Down East," "Rip Van Winkle," etc.

COMSTOCK PRODUCING "EVIDENCE"

Work is rapidly nearing completion on the F. Ray Comstock production of "Evidence," the Shubert success at the Lyric Theater last season. Most of the play has been photographed at Flushing, L. I., with a number of the scenes laid in particularly beautiful spots, with the waters of Long Island Sound and its fleet of white-sailed yachts forming an artistic background. The picture has been produced under the direction of Edwin August, and the cast includes many of the actors in the original dramatic production. Haldee Wright will be again seen, as well as Lionel Pape. Other members of the cast besides Edwin August, who has the feature role of Lushington, are Lillian Tucker, now playing in "Nobody Home"; Richard Buhler, Richard Temple, Florence Hackett, and little Maurice Stewart.

SUIT OVER "A FOOL THERE WAS"

Suit has been started in the United States District Court by Messrs. Klaw and Erlanger, Robert Hilliard and Porter Emerson Browne, the managers, star and author respectively, of the play "A Fool There Was," to prevent the William Fox Company from further presenting the photoplay based on this drama. The plaintiffs allege breach of contract.

METRO ALLY ACTIVE

One of the most active producing companies on the Metro programme is the Popular Plays and Players Company. They have just completed "The Vampire," featuring Madam Petrova. This is an original play written by Lee Morrison. After a short rest she will start work in an adaptation of "My Madonna," taken from Robert W. Service's classic poem of that name, following that she will be seen in an original play by Aaron Hoffman called "Go and Sin No More."

Edmund Breese will be seen in a picture of another of the Service poems, called "The Song of the Wage Slave," and later in "The Way of the Strong," an original play by Hildgewell Cullum. The first appearance of Gail Kane on the Metro programme will be in an adaptation of Clyde Fitch's play, "Her Great Match," and later in another Fitch play, "The Girl With the Green Eyes." Announcement is also made that in the near future work will be started on an elaborate version of Clyde Fitch's "Barbara Frietchie," most of the scenes of which will be taken at Fredrick, Md.

MANY GREET MISS ULRICH

On her recent arrival in New York, Leonore Ulrich, who is seen in the feature part in the Oliver Morosco Photoplay Company's production of "Kilmeny," was greatly surprised at the enormous crowd which greeted her on her arrival at the Grand Central Station. There was also a moving picture camera man present working under the direction of Pete Schmid, the omnipresent, and some attractive pictures were obtained. This is the first appearance of Miss Ulrich in pictures and, like all recruits from the legitimate stage, she is enthusiastic over the charm and interest of working before the camera. She confesses that the work is hard, but prefers the big out of doors to the dull recesses behind the footlights. When the picture is released at the Broadway Theater arrangements have been made for Miss Ulrich to appear in person at each performance and in a few words tell of the sensations and experiences of a stage star in her first appearance before the camera.

NEXT ED-AU MEETING

The next meeting of the New York Ed-Au Club, which is composed of photoplaywrights and directors, will be held on Aug. 3, at Brown's Chop House, at 7 P. M. The Ed-Au Club invites writers, not only from the city but throughout the country, who are qualified to join the club, to write the secretary, Mary Louise Farley, 607 West 136th Street, New York city.

INCREASE WORLD OUTPUT

Two Features and Two Comedies Every Week, Beginning Late in September

By an arrangement with the newly formed Equitable Motion Pictures Corporation, the World Film Corporation will release two features and two comedies every week, beginning the new schedule in the latter part of September. One release will be an Equitable release and the other a World Film one. Involved in the new arrangement is a newly organized half million dollar comedy company, which will release such subjects as the Ring Lardner stories and the "Pokes and Jabs" series.

Among the early releases promised by the Equitable Corporation are Helen Ware in "The Price," Julius Steger in "The Master of the House," "Human Cargoes," and "The Coward."

STUDIO IN SAN DIEGO

Captain Melville, of Lubin Western Company, Builds Extensive Plant in Coast City

SAN DIEGO (Special).—At last San Diego is coming into its own as a motion picture center. In addition to the two companies already located here, the Lubin Company's Western branch is now building a studio that is expected to rank among the best in the State. Captain Wilbert Melville is directing the operations. San Diego plans to make the opening day a gala affair, with ceremonies in abundance. The mayor of the city, the president of the San Diego Exposition, the Chamber of Commerce and all the prominent local men will take part in the celebration.

The old town hall with the adobe buildings which stand to-day as a relic of early California, will be the center for the group of buildings. San Diego's wonderful harbor is an added attraction here to the natural advantages of California as a picture producing center. On the new studio a monster electric sign blazons the Lubin name forth so that it can be seen from any part of San Diego Bay.

MARIE DE BEAU CHAPMAN.

CHANGES IN V-L-S-E ORGANIZATION

Several important changes have been made recently in the V-L-S-E field organization. A. W. Goff, of the Big Four branch in Cleveland, has been sent to the coast as division manager of the Western territory, where he will supervise the work of all the Far Western branches and sub-offices. The place left vacant by Mr. Goff's promotion will be filled by Sidney E. Abel. It is also announced that R. B. Quive will become manager of the San Francisco branch in place of C. B. Price.

PATHE EMPLOYE A WAR HERO

Maurice Astier, a young Frenchman who was employed as electrician at the Bound Brook factory of Pathe Freres, and who was summoned to fight for France when the war broke out, has been promoted to the rank of sergeant and awarded a medal for valor under trying conditions. Young Astier is in the telegraph corps and successfully repaired a broken line while under a fearful fire of shrapnel from the Germans who were not far away.

FAVERSHAM IN ANOTHER METRO

William Faversham, who was seen recently in the B. A. Rolfe production of "The Right of Way," adapted from the story of the same name by Sir Gilbert Parker, is soon to be seen in another big Metro feature. The final selection of the vehicle will not be made until Mr. Faversham returns from his vacation. It is expected that he will start work in the new picture in the early part of September.

FIGHT NEW CENSOR LAW

Ohio Film Men Will Oppose Law Strengthening Censor Board in That State

COLUMBUS (Special).—Film manufacturers and film exchanges are backing an effort to get up a referendum on the Besaw law, which strengthens the motion picture act and gives added power to the State Board of Motion Picture Censors.

The exchanges are said to base their main objection to the Besaw law on its provision subjecting the exchange agent and manufacturer to fine in case the board's orders forbidding the display of films or ordering eliminations are not complied with. Under the old law, only the local exhibitor can be fined.

Exhibitors complained that, while they alone were held responsible, they often were practically forced to violate the board's orders. In many cases they did not receive films long enough in advance to examine them, and only after the audience was seated and the film had begun to unroll on the screen did they find it had not been approved or eliminations ordered had not been made. Then if they had no other film handy they either had to dismiss the audience and pay back the admission price or run the risk of being haled up and fined.

It was in response to these complaints that the legislature subjected the manufacturer and exchange agent to fine.

A successful referendum on the Besaw law would not abolish the State Censor Board, but would leave the law as it has been.

To bring on a referendum a petition must be filed by Aug. 26.

COAST TOURISTS RETURN

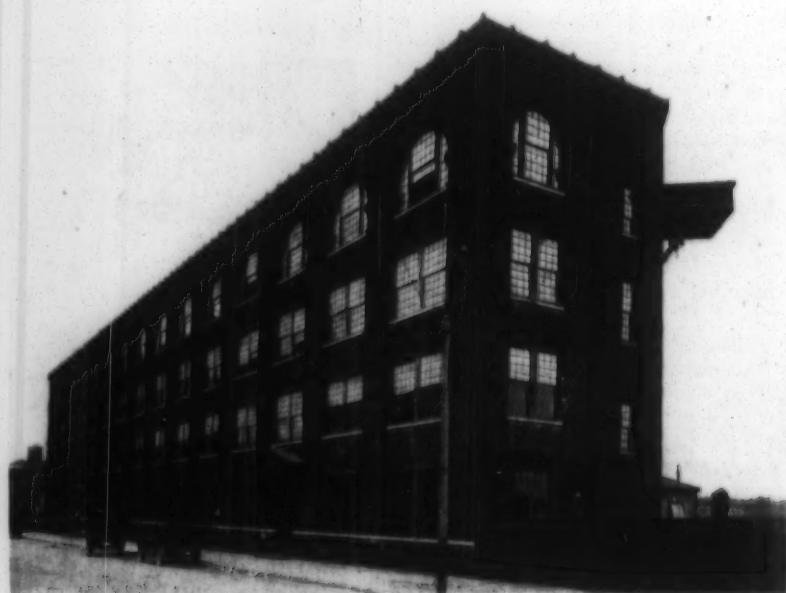
CHICAGO (Special).—The Selig Exposition Flyer, with nearly two hundred tired but happy guests aboard, pulled into the Northwestern depot, Chicago, Ill., on Sunday morning. The seventeen days' tour of the West and California was ideal, according to the tourists. No accidents marred the journey. Some unusual and striking scenes were filmed in the West and California for the Selig cross-country picture play, "The Seven Suffering Sisters." The seven mysterious packages which played such an important part in the plot of the film created no little interest in all of the cities visited by the Special and were finally delivered safely to Kathryn Williams in Los Angeles. The Photoplay Authors' League entertained the writers aboard the Flyer in Los Angeles, and the hospitality of the Selig Jungle-Zoo was extended to the guests in the same city. Selig stars vied with one another in paying marked attentions to the guests, and all along the route the travelers were cordially received. Praise for the Selig Polyscope Company and for William N. Selig, whose generosity made the trip possible, were heard on all sides.

PATHE PRESENTS MISS MARINOFF

Donald McKenzie, who is producing "The Galloper" for Pathe, announces that he has signed Fania Marinoff to play opposite Clifford Crawford. Miss Marinoff has been seen in several large features, but is best known for her work on the legitimate stage, where she appeared in "The House Next Door," "Within the Law," "Consequences," and the Arnold Daly revival of "Arms and the Man."

"MELTING POT" RIGHTS SOLD

The New England rights to "The Melting Pot," the Cort production, have been bought by the Herald Film Corporation, which is now booking the picture in Greater New York and Long Island. John McCormick, of Seattle, has taken the rights to the picture for Washington, Oregon, and Idaho.



LUBIN ADDS ANOTHER STUDIO TO ITS ALREADY LONG LIST.

The New Studio Is Located at Sixteenth Street and Glenwood Avenue, Philadelphia, and Boasts an Area of 50,000 Square Feet.



LEONORE ULRICH.
Seen in Morosco's "Kilmeny."

ABOUT WIZARD COMEDIES

Something About the Personality of the Men Making the "Pokes and Jabs" Comedies

A year ago last June three veteran motion picture men went into business together with no contracts or agreements further than the verbal understanding. "We'll be square with each other, and make pictures." The three of them were "Bobbie" Burns and "Walt" Stull, the comedians who had been with Lubin four years and a half and who established the Comic and Royal pictures on the Mutual programme, and Louis Burstein, who had been one of the organizers of the New York Motion Picture Company, and of Reliance. A short time ago—in less than a year after their affiliation, they signed a contract with the Wizard Film Company, and on July 5, the first of the weekly comedies, which they will henceforth make for the World Film Corporation, was released.

Believing that there were no funny films in the world so good that they could not compete with them, the three comedy makers started out last year as free lances. "Bobbie" Burns brought to the undertaking a remarkable acrobatic experience gained in such productions as "The Wizard of Oz," "Babes in Toyland," "The Follies of 1909 and '10," in a varied vaudeville and Hippodrome career, and with numerous motion picture concerns. Stull lent to the company the more dignified accomplishments of an actor who had starred in 101 melodramas, not the least of which was "The Great Diamond Robbery" in 1907. To Burstein, with his ready business sense and his valuable experience as an organizer, was left the purely business management of the company.

When the first two pictures, "The Tangles of Pokes and Jabs" and "Two for a Quarter," were finished, the faith in the three men in their ability to produce comedies "which were" was justified. "Two for a Quarter" has had a phenomenal reception, and enjoyed the distinction of being the only picture accepted by the Strand Theater, New York, after it had been shown at other theaters in the city. It was first shown at the Hippodrome. A week followed at the Strand, which preceded a similar showing at the Brighton Beach Music Hall.

In this brief career, the clever and plucky "B. S. and B." company has completed six pictures for the World Film Corporation, which, aside from "The Tangles of Pokes and Jabs" and "Two for a Quarter," are "One Busy Day," "The Quiet Game," "Mashers and Splashes," and "Juggling the Truth."

WOMAN FORMS PICTURE COMPANY

Anna Cleveland, a well-known dramatic actress who has been seen for several years at the head of her own stock company, has formed a motion picture company for the production of feature films only. The headquarters of the new company will be at Waterville, N. Y., where Miss Cleveland makes her permanent home, and it is said that subscriptions have been received from prominent Waterville business men sufficient to establish the company on a strong financial basis. It is expected that a large, modern studio building will be completed within the next month. Miss Cleveland will be starred in the pictures which the company is to produce, and will take an active part in the business management.

FOY AT KEYSTONE STUDIO

Eddie Foy arrived at the Keystone studios last week, and immediately peeling off his coat started work in a Keystone comedy under the direction of Mack Sennett. As Mr. Foy entered the studio he saw Raymond Hitchcock making a dash on a spirited horse, and after watching him a moment turned to the doorman and said, "Tell Mr. Sennett I will not be ready for work until to-morrow." However, when he found that no horse-riding was required of him he changed his mind and contented to go to work.

"NO SERMONIZING"

So Says George K. Spoor, of Essanay, Regarding the Motion Picture's Mission

George K. Spoor, president of Essanay, in commenting on sermonizing films, stated: "While Essanay has just produced a photoplay that carries a great moral value, 'The Blindness of Virtue,' Essanay never has and never will try to foist a sermon on the public whether it wants it or not.

"I take it that the first mission of a photoplay is to entertain. It must fail in its mission if it does not entertain. The public never will stand for a play that tries to teach a moral lesson if it is not presented in an interesting manner.

"Of course, the photoplay must be clean, wholesome and uplifting in sentiment. But if you have all these primary facts in a play and besides this a moral that points out a great fundamental truth in life, you have a combination that grips the spectator as no other play can do.

"There is a basic love of truth and justice in every one, even in the person who himself is not above reproach, that responds to a great teaching, if presented in a fascinating manner. This is clearly seen if you go to a theater where the mellowest kind of a melodrama is being shown. The crowd instinctively is carried away with the hero and will hate the villain.

"In 'The Blindness of Virtue' it was the aim of Essanay to make a fascinating photoplay, not to preach a sermon. In this play of Cosmo Hamilton, however, there is a great moral. It is not pushed forward; it is not emphasized. It is allowed to take care of itself and unfold naturally as the story develops. There are no dogmatic theories offered; there are no conclusions drawn. The public is thoroughly competent to draw its own conclusions. It sees and analyzes and comes to its own conclusion. The public as a whole knows what is right and wrong, and in a play of this character inevitably draws the correct inference without the producer trying dogmatically to foist it on them.

"Moral plays of this character will always have a place in photoplay production, and a large place. But the purely sermonizing play that sermonizes for the sake of dogma, and forgets the entertaining part, will never find a very large following."

NEW FILM COMPANIES

ALBANY (Special).—Theatrical and motion picture enterprises as follows filed articles of incorporation with the Secretary of State the past week:

Wardin Company New York city. Realty, theatrical, and motion picture business. Capital, \$5,000. Directors: Jacob Falter, John Scheiberg, Fannie Newman, 164 Morningside Avenue, New York city.

Cerreta Film Company, New York city. Motion pictures and theatrical. Capital, \$10,000. Directors: Ralph Cerreta, Filippo Losito, Salvatore Pino, 132 Nassau Street, New York city.

Consolidated Producing Company, New York city. To maintain a general theatrical and motion picture business. Capital, \$5,000. Directors: Martin Lippman, Alonzo G. McLaughlin, Emma Ullman, 5420 Sixth Avenue, Brooklyn, N. Y.

Circle Film Corporation, New York city. Theatrical and motion picture business in all its branches. Capital, \$2,000. Directors: Beatrice Burnbaum, Bebe C. Wilansky, Charles B. Reid, 101 West 118th Street, New York city.

The New Fourteenth Street Theater, Inc., New York city. Theatrical, motion pictures, and other amusements. Capital, \$30,000. Directors: Jacob Schwartz, Helman Weisner, Charles Steiner, 111 East Seventh Street, New York city.

Kay-Bee Motion Picture Corporation, New York city. General theatrical and motion picture business. Capital, \$1,000. Directors: Adam Kessel, Jr., Charles O. Baumann, Charles Kessel, 1480 Broadway, New York city.

Coburn Amusement Company, New York city. Moving pictures and theatricals. Capital, \$2,000. Directors: Nathan Cohen, Joe Bernstein, Samuel S. Isaacs, 341 East 118th Street, New York city.

Monroe Operating Corporation, New York city. Theatrical and motion pictures. Capital, \$500. Directors: John J. Maloney, Edward G. Woody, Maurice Goodman, 1504 Broadway, New York city.

The Clover Theatrical Company, New York city. Theatrical and music hall business. Capital, \$25,000. Directors: Helen White, Meyer Klein, Alexander Werner, 817 West End Avenue, New York city.

The Frohman Amusement Corporation, of Wilmington, Del., was granted a charter by the Secretary of State this week to conduct a general theatrical and motion picture business in New York State. The concern has a capital of \$500,000, and William L. Sherill, of 18 East Forty-first Street, New York city, is designated as representative of the company. The directors of the company are: Harry T. Ramsey, Byron E. Carl, E. W. A. Meyenburg, and William L. Sherill, all of New York city.

G. W. HERRICK.

WERBA AND LUESCHER PRODUCE

Werba and Luescher announce that they are to embark in the production of feature motion pictures beginning in August. Lawrence Marston, formerly of Biograph, and more recently of Selig, will be director-general of the studios. The company announces that well-known plays with prominent stars will be presented, but has not yet given any details as to the players or subjects.



Thomas A Edison

presents

3-ACT THRILLER

"The King of the Wire"



Featuring

PAT O'MALLEY and GLADYS HULETTE

Here's a record-making companion for that suspenseful masterpiece, "Out of the Ruins." For "The King of the Wire" is written and produced by the same emotion twister who played with our nerves in "Out of the Ruins"—Ashley Miller. The same actor who, in "Out of the Ruins," put over the big life-saving act, Pat O'Malley, is here represented in a nerve-tangler—see him walk on a slack telephone wire, high above the tree tops, with Gladys Hulette on his back! As we see the crook on the wire in pursuit, as the wire swings and sways—the fight in the air—even a "hardened" Exhibitor will get a thrill that starts the perspiration. Punch of triphammer power.

William Wadsworth, Raymond McKee, and Bessie Lears, Pat O'Malley and Gladys Hulette. *Joan Dumar* in the really funny comedy, in the pretty one-act drama, "A Sprig of Shamrock." Direction Henry Beaumont. "Food for Kings and Rulers," 1000 feet. Direction Will Louis. Wednesday, Aug. 11th. Saturday, Aug. 14th.



GENERAL FILM COMPANY'S Regular Service

FREDERICK A. THOMSON

Producing Director

Fox Film Corporation

FRANK POWELL

CURRENT RELEASE

THE DEVIL'S DAUGHTER

FOX FILM CORP.

WILLIAM FOX, Pres.

WEBSTER CULLISON

DIRECTING ONE OF THE

BIGGEST STARS
BIGGEST CASTS
BIGGEST PRODUCTIONS—FOR ONE OF THE
BIGGEST COMPANIES—ON THE
BIGGEST PROGRAM

FELIX PORTLAND, 132-4 W. 47th St., N. Y. C.

WILLIAM F. HADDOCK

has been re-rented by

THE GOTHAM FILM CO.

to produce their next big feature with Miss Betty Marshall



GERTRUDE MCCOY AND AUGUSTUS PHILLIPS IN "JUNE FRIDAY."
A Forthcoming Edison Four-Reel Feature. On the Regular General Film Programme.

HERE AND THERE

P. J. Flannery has become a member of the publicity department of the V.L.S.E. For the past five years he has been connected with the New York Review and previous to that was with the Brooklyn Daily Eagle.

The Reviewers Get a Mea

Following the initial showing of the Oliver Morosco Photoplay Company's production of "Kilmeny," featuring Leonore Ulrich, well known as a grand opera star and for her appearance in "The Bird of Paradise," a luncheon was given at the Hotel Hermitage for the purpose of affording the newspaper reviewers an opportunity to meet Miss Ulrich. About fifty were present. Who they all were and where they all came from the irrepressible Pete Schmid only knows. After a most enjoyable meal short speeches were made by George Mosser, general manager of the Morosco Company, and T. Daniel Frawley, general stage director of the same company. Carl H. Pierce, special representative, acted as toastmaster and introduced the speakers with a few well chosen words and an ingratiating smile. "Wid" Gunning, the young Lochinvar from out of the West, made a few remarks on the faults of moving picture direction and offered some remedies for the prevention of present evils. When Miss Ulrich was called upon she begged to be excused, saying that the presence of so many men embarrassed her to such an extent that she was incoherent.

GLEN WHITE WITH KLEINE

Glen White has been engaged by George Kleine to play leads opposite Ethel Grandin. He will be seen in the Grandin Series, to be released weekly through the General Film Company.

Mr. White, like most of the present-day film stars, enjoyed a varied and successful stage experience prior to his advent into motion pictures. He was for a long time associated in leading parts with some of the better class road companies, including leads in Augustin Daly's "A Country Girl," Lew Fields' "It Happened in Nordland," and Charles Frohman's "Hook of Holland." He also played leads in the Vaughan-Glaser stock at Cleveland, and spent a season in support of Fay Cortney in Columbus. He passed the following two years in vaudeville, under the management of Joe Hart, in J. V. Hobart's popular sketch, "Bill's Wife." His last appearance on the stage was in London, where he played the gambler in Joe Hart's production of "Every Wife."

Mr. White, however, lays claim to considerable picture experience, including the lead in "Seats of the Mighty," also leads with Universal, Pathe, and Biograph.

Ray Smallwood will produce the Ethel Grandin Series, and is already busily at work on the first of a long list of carefully selected stories especially written for pretty little Miss Grandin.

The Grandin Series will be released in the form of two-reel subjects, through the General Film Company, every Monday, commencing Sept. 6.

The students of Culver Military Academy, Culver, Ind., were recently shown the "Indian Wars Refought" picture as a means of education. Arrangements for the showing of the picture were made by Capt. H. F. Noble with the W. H. Bell Corporation, distributors of the picture.

There's a strong word of commendation coming to the Selig Company for the neat and attractive "New Blood" booklet just issued. It's the rare combination of a clever idea executed in a perfect manner. The text tells of the new additions to the Selig Company in the executive, directorial and editorial departments.

Don Meany continues to mount the ladder. We New Yorkers remember Don as Essanay's advertising manager. Then he went to the Coast to handle the publicity at Universal City, and later he was put in charge of several of the companies at those studios. Now Don has been made assistant director general of the Universal studios under Henry Meltan.

Just when we get the above paragraph in type about Don Meany, along comes a wire from Mabel Condon telling of the fact that he has resigned from the Universal's forces to accept the post of general manager of the Quality Pictures Corporation's Coast studio.

The boys are extending congratulations to "Bill" Haddock, who has announced the addition of a Miss Haddock to the Brooklyn homestead. It's to be Eleanor.

Ernest Shipman has closed a contract to act as David Horsley's Western representative. The popular Ernie seems determined to anchor on the Coast and desert the Gay White Way.

THOMPSON WITH WORLD FILM

Garfield Thompson has been engaged by World Film Corporation for a place in its scenario department at the company's studio, Fort Lee, N. J. About sixteen years ago Mr. Thompson entered the theatrical profession, in which he remained until 1911, his last engagement being that of the leading male role in the circus play, "Polly of the Circus," which was written by Margaret Mayo.

He then left the theatrical profession and entered the motion picture business, joining the Reliance and Pathe companies, with whom he became a leading man and later a recognized free lance scenario writer. After about a year and a half he devoted all of his time to writing photoplays, and during 1914 he wrote the scenarios and directed the productions of several well-known screen stars. For the last six months Mr. Thompson has been writing the scenarios for the Fox Film Corporation, including such pictures as "The Plunderer," "The Devil's Daughter," and "Dr. Rameau." His first success was "The Reincarnation of Karma," which was produced by the Vitagraph Company. Mr. Thompson is to write the scenarios for the various directors of the World Film Corporation.

INDIANA LOOKS GOOD

Cutaway (Special)—W. H. Bell, of the W. H. Bell Feature Film Corporation, Chicago, has just returned from a trip, taking in some of the most important centers in Indiana in the interest of "Prohibition," the new six-reel photo drama being exploited in that territory by the Bell Corporation. Mr. Bell reports that after having met some of the leading exhibitors in the State, that general conditions are unusually good and the houses are doing fairly well, considering the present hot spell of weather.

EQUITABLE'S FEATURES

Three Stars Now at Work at Flushing Studios—Charles Seay and John Ince Direct

Three well-known stage stars are engaged at present at the Equitable studios at Flushing, L. I., in five-reel pictures which will mark the first releases of Equitable Corporation through the World Film. William Courtleigh, who has recently returned from Chicago, where he played the role of the Russian tenor in "The Song Bird," is playing the lead in Marc Edmund Jones's photodrama, "Life's Crucible," which is being directed by Isadore Bernstein, the director general of the Equitable. Robert T. Haines is making his bow to the silent drama in the sociological and political five-reel photoplay, "Human Cargoes," which was written and is being directed by Walter McNamara. Thomas Wise has been engaged to play the lead in "Blue Grass," an adaptation for the screen of the play by Paul Armstrong. This Southern picture was started Monday by Director Charles M. Seay.

Contracts have been signed with two other well-known players, who will appear in the immediate future in an Equitable photodrama. Florence Reed is to play the leading role in "The Cowardly Way," a social drama, which is to be directed by John Ince. Kathryn Osterman is to star in a light comedy, which is being written especially for her.

It is to be the policy of the Equitable Company to have a permanent stock company of experienced players, who will support the various stars who will be engaged especially for each picture. Clara Whipple, George Soule Spencer, and Roy Applegate have already been chosen for this company.

DALY A FILM MAN

Arnold Daly Now Making His Own Pictures for Release in the Pathe Programme

Pathe has just made with Arnold Daly a contract of unusual interest, arranging for a series of pictures to be known as the "Arnold Daly Series." The "Ashton Kirk" novels, by John C. McIntyre, will be pictured. The new character is to be known as "Ashton Kirk, Investigator," and will be carried through a series of adventures, each one complete in itself, and each to make a four-part feature.

Ashley Miller, the prominent feature producer, will have direct charge of the staging of the series. Mr. Daly has assembled for his cast a number of well-known players. Sheldon Lewis, late "The Clutching Hand" in "The Exploits of Elaine," and whose magnificent work in the fourteenth episode is still remembered, is one of them. Louise Rutter, recently leading lady with William Gillette, will have the feminine lead. William Harrigan, son of Edward J. Harrigan, and just returned from a two years' visit to Australia; Charles Laife, who has been in a number of Mr. Daly's dramatic productions, and Martin Sabine, leading man with both John Drew and Maude Adams, are the others of this well-balanced cast.

WESTERN CITIES ON SCREEN

Exhibitors in Western cities visited during the Selig special trip across country are showing unusual interest in the picture, "The Seven Suffering Sisters," which was taken during the journey. Besides providing worth-while advertising for the cities that are shown, the scenes will also enable patrons of the pictures in those cities to see familiar sights on the screen. Among the cities in which stops were made for the purpose of filming scenes for the picture are Denver, Salt Lake City, Ogden, Utah, and, of course, Los Angeles and San Francisco.

FARRAR IN OCTOBER

"Carmen" Scheduled for Early Release—Other Productions in Next Lasky Quarter

With nine new productions as its portion of the new quarterly list of releases through the Paramount Pictures Corporation, the Jesse L. Lasky Feature Play Company announces for the first time that the photoplay version of "Carmen," with Geraldine Farrar as the star, will be shown to the public in October.

The new Lasky releases will be equally distributed through September, October, and November, which marks the beginning of the second twelve months of the Paramount programme. Three Lasky plays will be released each month. While for the moment chief interest, probably, revolves around Miss Farrar in "Carmen," the list of stars and productions contains several important names new to the field of the photodrama, and some exceptionally interesting titles.

September will be a month of exceptional interest on account of the selection of the stars and plays for that period. The releases will be the Lasky-Belasco productions, Blanche Sweet in "The Case of Becky," Charlotte Walker in "The Dark," an original play by Hector Turnbull, and Lou Tellegen, noted romantic actor, in "The Explorer," by W. Somerset Maugham. Great expectations are centered around "The Case of Becky," with Blanche Sweet. Frank Reicher is the producer.

October's three releases, of course, are chiefly interesting because the name of Geraldine Farrar appears among them. The "Carmen" production, staged and produced by Cecil B. DeMille, from a scenario by William C. DeMille, is one of the most ambitious things the Lasky Company has attempted. In support of the noted prima donna will appear Wallace Reid, Pedro de Cordoba, William Elmer, Jeanne MacPherson, and Anita King. The other two plays of the month will be Donald Brian (his debut) in "The Voice in the Fog," from the novel by Harold MacGrath, and Laura Hope Crews in "Blackbirds," from the play of the same name in which Miss Crews appeared as a star on Broadway two years ago with great success.

November—last of the three months of the quarter—promises comedy of exceeding worth in the photoplay versions of James Forbes's great play, "The Chorus Lady," and Victor Moore in "Chimie Fadden Out West." Blanche Sweet in "The Cheat," also an original photoplay by Hector Turnbull, will be released that month. "Chimie Fadden Out West" will be second of the comedy series based on E. W. Townsend's stories, and Mr. Moore will follow the new "Chimie Fadden" with others. Cecil B. DeMille will direct the productions.

O'NEIL LEAVES LUBIN

Prominent Feature Producer Terminates Contract with Philadelphia Firm

Barry O'Neil, among the best known of feature producers, and credited with the production of the majority of Lubin features within the last year, has severed his connection with the Lubin Company. It is understood that the producer's contract had at least another year to run, but that he prevailed on the company's officials to terminate the agreement. Mr. O'Neil is reticent concerning his plans for the future, but it is known that plans are under way for a connection with a prominent feature organization.

The exclusive distribution rights on "Prohibition," a six-reel photo drama, have been disposed of for the States of Indiana, Wisconsin, and Iowa to the W. H. Bell Feature Film Corporation, Chicago.



PAULINE FREDERICK IN HER SECOND FAMOUS PLAYERS' SCREEN APPEARANCE.

In "Sold," Released on the Paramount Programme, Aug. 5.



PANORAMIC VIEW OF THE OFFICERS, EXHIBITORS AND GUESTS OF THE FIFTH NATIONAL CONVENTION OF THE MOTION PICTURE EXHIBITORS' LEAGUE, TAKEN IN FRONT OF THE CIVIC AUDITORIUM, WHERE THE CONVENTION WAS HELD.

EXPO ODDS AND ENDS

Kenneth Hodkinson said goodbye to San Francisco at an exhibitors' luncheon given his father, W. W. Hodkinson, at the Portola during convention week. Mr. Hodkinson, Jr., has gone to New York to be his father's secretary and be of general personal assistance to him in the Paramount offices. Mr. Hodkinson is a likable young man, has been connected with the West Coast film industry for the last four years, and is making his first trip to New York.

"Bob" Kane, popularly known to exhibitors and exchange men, attended the convention hall during his recent few days' stay in San Francisco. Mr. Kane is still promoting the fight for "Prohibition."

Marshall Neilan was another attendant at the ball who had just come from New York. Mr. Neilan's New York mission was to make the acquaintance of his seven weeks' old son, who is to be named for his father. Two days was a short while in which to cement this new friendship, but Mr. Neilan said it was well worth while.

Mr. Burger, of Pathe's New York office, was another visitor in San Francisco who was there in time for attendance at the convention and ball.

H. Drumm, he of the World Film Corporation, dispensed smiles and handshakes across the hall of the World Film booth.

Francis X. Bushman introduced the last minute in evening dress accessories at the motion picture ball in the way of a tan tie and black-backed tan gloves.

It had been announced that "Art" Smith would make an indoor flight at the ball. As he balanced himself on the railing of the Metro box and scanned the comparative smallness of the hall, he announced it was no place for an aviator.

After the San Francisco winds had twice taken Frank Keenan's straw hat from him without asking permission, and after Kenneth O'Hara had twice left the Inceville car during the auto parade on Market Street to regain said hat, Mr. O'Hara remembered a wire he had to send and finished the parade on the running-board of an auto that was not within the vision of Mr. Keenan.

When Sam S. Spedon announced his convention talk subject to be that of "Advertising," there were several at the press tables who breathed the wish that they might successfully address Mr. Spedon on that subject themselves.

The big "Powers 6-A" pennant which decorated the Powers booth and which was one of three that Mr. Skerrett had made at the cost of \$15 each, was spoken for, but not obtained by a souvenir fiend.

One of the sight-seeing busses had Ralph L. Marks as its director of sights. "To your right you will see the Golden Gate!" Mr. Marks megaphoned, and the car stopped to better allow its occupants the marine view. A feminine and sincere voice from the rear of the car asked, "Is it open?"

MABEL CONDON.

"BLACK SHEEP" ON SCREEN

The filming of Charles Hoyt's "A Black Sheep," with Otis Harlan, supported by an exceptional cast of players, including Grace Darmond, Rita Gould, John Charles, and others, has been virtually completed by Director T. N. Heffron at the Chicago studios of the Selig Polyscope Company.

"A Black Sheep" will be released as a Selig Red Seal play on Oct. 15. Gilson Willets adapted the comedy for the screen. Another of Hoyt's best works, "A Stranger in New York," will be put into production soon, with Mr. Harlan in the title role.

NEW PAULINE FREDERICK PICTURE

Announcement is made by the Famous Players Film Company that the vehicle for the second screen appearance of Pauline Frederick, who achieved such great success as Donna Roma in "The Eternal City," is to be a five-part adaptation of the celebrated emotional drama "Sold," written by George Erastov. Supporting Miss Frederick will be Thomas Holding, who will be remembered for his appearance as David Ross in "The Eternal City," and Julian L'Estrange, who appeared in "The Morals of Marcus." "Sold" is to be the first of a new series of dramatic plays to be produced by this company, all of which will have Miss Frederick as the star.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—Few more successful celebrations have been held at Universal City than the redeo held in honor of the visiting Elks Saturday, July 17. Fifteen hundred Elks, together with some two hundred and fifty Texas Rotarians, visited the picture city to be initiated into the mysteries of motion picture production. In addition to showing them the production of a number of big scenes in pictures now being staged there, a round-up was also held in their honor. Supplementing the regularly employed cowboys and cavalrymen at the ranch, a number of titleholders were brought in from the outside to lend their aid in making the day a memorable one for the visitors.

Art Accord, Pacific Coast champion in "bulldogging steers," Ed Gibson, champion all-round cowboy, which title he won at Pendleton, Ore.; Round-up Ray Jones, whose fancy roping has placed him in a class by himself, and Jane Bernoudy, champion woman fancy rider of the world, were numbered among the better known of the contestants, while Harry Carey, famous in Western pictures, captained the troop.

In addition to these events, Paul Bourgeois and Rex de Rossett, animal trainers, staged a number of scenes for animal productions, which met with the enthusiastic approval of those in attendance.

Festivities lasted until a late hour in the afternoon, when the visitors entered their autos and drove back to the city.

We have at last discovered Connie Miles, of Tribune fame. Connie is now publicity director of the National Film Corporation. Congratulations, Connie. We will be glad to hear from you.

Carl Laemmle, president of the Universal Film Manufacturing Company, who has been at the Pacific Coast studio for the past two months, this week left for New York.

The coming of Nora Talmadge and the return of Bruce Mitchell, managing director, is the chief topic of conversation among the officials and employees of the National Film Corporation. With their arrival there will be increased activity at the big plant. The organization of three companies will be begun at once and work rushed on productions featuring Miss Talmadge, Miss Rena Rogers, Miss Constance Johnson, Bill Parsons, and Russ Powell. Miss Talmadge will be featured in high-class comedies as well as dramatic productions. Constance Talmadge, sister of the "International Darling," will appear in some of the Talmadge productions.

Latest among the recent arrivals at Universal City is Stella Hazetto, former Selig star. Thus far no definite arrangements have been made regarding the producing company with which Miss Hazetto will work, but the announcement will be made within a few days.

We are in receipt of information from New York that "Just Jim," the special five-reel feature picture for which Harry Carey was secured from the Biograph Company, will be shown at the Strand Theater, New York, about Aug. 1. This is the picture that was produced by O. A. C. Lund, of "Alias Jimmy Valentine" fame. Mr. Carey has already received word from the Eastern officials of the Universal Company congratulating him on his good work and stating that they consider "Just Jim" one of the best pictures ever produced by the company and that the exhibitors are already clamoring for it.

Carolyn Mitchell, who is the wife of Director Bruce Mitchell and a prominent screen player, has returned from a several weeks' visit to San Francisco and has resumed her work under the direction of William Selzer.

"Coral," a three-reel picture by Olga Printzlau Clark, and the first Universal production which Norman Macdonald has directed, is held up temporarily because of a delay in fitting up "The Yankee Girl," the yacht owned by Mrs. Mitchell, of Long Beach, which is to figure prominently in the production.

Allen Forrest, one of the best known of

the younger screen actors, has been engaged by the National Film Corporation to play opposite Miss Norma Talmadge. Mr. Forrest has just closed an engagement with the Universal Company, with whom he has been for the past two years. The Talmadge-Forrest couple should prove a strong combination.

The Francis Ford company have returned from a trip to Tijuana, Mexico, where they went to stage a number of scenes in the production of the "Broken Coin" series.

By courtesy of the United States Navy Department, many motion pictures of life aboard the cruiser Maryland were recently taken while the ship was in Southern California waters. They will figure prominently in the serial photoplay, "Neal of the Navy," which is to be produced by the Balboa Amusement Producing Company. The Government co-operated in this picture, because it is intended to bring the navy to the favorable attention of the country's population. Leading parts in the series are being played by Lillian Lorraine, well known on Broadway, and William Courtleigh, Jr.

A five-reel comedy in thirteen days. That is the record which Al. E. Christie established in the production of "Mrs. Plum's Pudding," featuring Miss Marie Tempest in the stellar role. That such a production could be turned out in so short a space of time without having the appearance of having been rushed is hard to believe. The proof of the pudding, however, lies in the eating (or, perhaps, seeing would be more appropriate in this instance), and after having witnessed the projection of this latest Nestor comedy release there is small chance to cavil. It was Miss Tempest's first appearance in pictures, and, it is said, she did remarkably well. She was ably supported in her work by the regular Nestor crew of Lee Moran, Eddie Lyons, Violet MacMillan, Harry Rattenbury, Jean Hathaway, and Gus Alexander.

Mary Van Buren, well known for her good work in Lasky pictures, is one of the latest acquisitions of the Balboa Company, with which she will play leads. Her interpretation of the name part in "The Girl of the Golden West" is well remembered. Under the able direction of Robert Leonard, the big, special five-reel feature picture, "Renunciation," featuring Julia Dean and Harry Carey, is progressing favorably. According to projecting room reports, where some of the picture has already been run, it is going to be a wonderful production.

What, ho! Our old friend Marjorie Rambeau captured by the contract wizard of the West, Olive Morosco, is to appear before the camera for the Olive Morosco Photoplay Company.

J. VAN CARTMELL.

FIRST METRO DE LUXE

The first picture to be released by the Metro Producing Company, releasing through the Metro Pictures Corporation, will be "Sealed Valley," an elaborated adaptation from the book of the same name by Hubert Footner. Dorothy Donnelly, the well-known emotional actress, will be featured. Most of the scenes are exteriors and some beautiful scenery is promised. To acquire the proper atmosphere and scenery the entire company was taken to Tinsbury, Canada, and later to Rome, Ga. The interiors were made at the Dwyer studio in New York. Lawrence B. McGill was the director and W. C. Thompson the camera man.

TO STAGE CARLE PLAY

Pathe announces that Richard Carle's "Mary's Lamb," which will feature Richard Carle himself and be put out as one of the new Gold Rooster plays, has been given to Donald Mackenzie to produce. Mr. Mackenzie will start work upon it within the next few days on the completion of his work upon "The Gallopers." Richard Harding Davis's play, now being filmed in the Pathe studios.

MISS NESBITT DIRECTS

Leading Woman Will Stage Novel Edison Feature on Journey Across the Continent

As the first woman to direct an Edison production, Miriam Nesbitt, the talented and popular star of that company, starts Sunday on a six weeks' vacation and tour of the West and the Panama Exposition, during which she will film the exterior and some of the interior scenes in a four-reel feature, "A Close Call," in which she will star, direct, and of which she is also the author. The picture concerns the pursuit of a missing man whom she must find and marry within a limited time to win a fortune. Miss Nesbitt has placed the story in the World's Fair location, and she expects to make the feature doubly attractive because of it embracing some of the most beautiful scenes at the Exposition. The plot will take her also to San Diego, while a vivid Chinatown den scene will be taken in the famous Chinatown section of San Francisco. Afterward, the chase takes her through the Panama Canal, where the story dramatically ends. She will also represent Edison at the Exposition.

On her trip, Miss Nesbitt will first spend some time at a camping party in the wilds of northern Wisconsin, then visiting Chicago and St. Paul. Six days will be spent in Yellowstone Park, where her mother now is, and from whom she has just received word advising her to take no money to the park, as she, her mother, had just been the victim of a highwayman. Miss Nesbitt, accordingly, shipped her jewels direct to the Coast. Other cities visited will be Portland and Los Angeles.

TRIANGLE'S THEATER PLANS

Lease Knickerbocker Theater to Present Two-Dollar Pictures, Starting in September

The Triangle Film Corporation, the name by which the new Griffith-Ince-Sennet combination will be known, has leased the Knickerbocker Theater, New York, for the presentation of a combination show at a two-dollar admission price. The plan is to present an evening's entertainment, consisting of two medium length pictures and two short pictures. An entirely new bill will be presented each week.

It is said that the first week's programme will include Raymond Hitchcock in a Keystone comedy and Douglas Fairbanks in a modern European military drama, under the supervision of Mr. Griffith. A Billie Burke play will be presented early in September. De Wolf Hopper will be seen as "Don Quixote" or "Wang," and Dustin Farnum, Bruce McRae, H. B. Warner, and Orrin Johnson will appear in romantic roles.

INCORPORATED AT TWO MILLION

ALBANY (Special).—The Lambert Film Corporation, of New York city, was granted a charter by the Secretary of State last week. The concern has a capital of \$2,500,000, and is authorized to conduct a general theatrical and motion picture business. They propose to manufacture motion picture films, machines, and supplies; also to act as theatrical proprietors and managers. The directors are Donald C. Muhleman, Leland B. Garretson, and Lewis H. Freedman, 54 Wall Street, New York city.

GEO. W. HERRICK.

MARY MILES MINTER METRO'S

Mary Miles Minter is now a permanent Metro star. The pretty thirteen-year-old actress thus joins the famous list of stars that includes over a score of prominent stage folk headed by Ethel Barrymore and William Faversham. Miss Minter has been on the stage since she was seven, and her many prominent Broadway appearances are well remembered. Her initial Metro appearance was in "Always in the Way."

SINGLE REEL OLCOTT FILM

Lubin will release in the near future a one-reel comedy drama produced in Ireland by Sid Olcott, "Bold Emmet, Ireland's Martyr." The cast for the production includes Valentine Grant, Sidney Olcott, Laurene Santley, P. H. O'Malley, Jack Melville, and Robert Roberts.

FEATURE FILMS OF THE WEEK

"The Climbers" a Pleasing Lubin Feature—Leonore Ulrich Makes Her Screen Debut in "Kilmeny"—Lasky Presents Laura Hope Crews in "The Fighting Hope"—Stewart Baird in Kalem's "The Runaway Wife"

"THE CLIMBERS"

A Five-Part Adaptation of Clyde Fitch's Play of the Same Name, Featuring Gladys Hanson and George Soule Spencer. Produced by the Lubin Company Under the Direction of Barry O'Neill from the Scenario of Clay M. Greene for Release on the V-L-S-E Programme Aug. 2.

Blanche Sterling Gladys Hanson
Ned Warden George Soule Spencer
Dick Sterling Walter Hitchcock
Mr. Hunter Charles Brandt
Mr. Trotter Clarence Jay Elmer
Richard Sterling, Jr. Dorothy De Wolf
Clara Hunter Ruth Ryan
Jessie Hunter Frankie Mann

With the exception of the necessary expansion that is to be expected when a picture is adapted from a play, Barry O'Neill, the director of this well produced feature, has held very close to the original manuscript. It has necessarily been changed, however, from a satire to a straight drama, owing to the impossibility of incorporating spoken lines into a picture. An attempt has been made to do this very thing by a plentiful use of sub-titles, but they serve no other purpose than to clarify the action, which at times is exceedingly complicated. The acting throughout was extremely well done, Gladys Hanson, George Soule Spencer, and Walter Hitchcock handling the feature roles in a thoroughly artistic and enjoyable manner. The photography was good throughout with the exception of one snow scene which was a little clouded.

Nearly every one is familiar with the story of this well-known and popular Fitch play. Briefly, it tells of a supposedly wealthy family trying to climb by means of their money among the social elite. They are so extravagant, however, that a large fortune is almost wasted. The husband and father tries to recoup by speculating in Wall Street, but his venture is disastrous and at the last moment he finds that his son-in-law has plunged in the same stock, falsely using the older man's name, to such an extent that he is bankrupt. He dies at his desk. His sister, however, has a large fortune and comes to the assistance of the family. She gives the son-in-law absolute charge of her wealth and procures him other wealthy estates to manage. He again speculates and loses all. In danger of going to prison, he is rescued by Ned Warden, an old friend of his wife's, but, crazed with drink, he accuses her and Warden of illicit relations. This injustice causes her to rebel, and in an intensely dramatic scene she confesses her love for Warden. She is urged to divorce her husband, but the picture closes with her telling Warden that they will do nothing that they may regret in later years. E.

"KILMENY"

A Five-Part Drama, Featuring Leonore Ulrich. Produced by the Oliver Morosco Photoplay Company, Under the Direction of Oscar Apfel, for Release on the Paramount Programme July 25.

Kilmeny Leonore Ulrich
Gypsy Chief Herbert Standing
Barouche Howard Davies
Pierre Marshall Mackaye
Lord Leigh Frederick Wilson
Lady Leigh Merrile Steedman
Bob Meredith William Desmond

Though the theme of this story has been used in half a dozen well-known operas, still it has been so artistically developed in this picture that it proves more than interesting and entertaining. Possibly this was on account of the naive ability of the young and beautiful star, and possibly it was on account of the very able direction of Oscar Apfel, but whoever was responsible, the resultant picture consists of five reels of unalloyed pleasure. The hoary age of the basic theme is forgotten, and though one is assured through long familiarity with the story just what is to happen next, yet the interest is heightened into wondering just what beautiful pose Miss Ulrich will next assume and what form her originality will next take.

Though this was the first picture of Miss Ulrich, we feel safe in observing that she will jump into instant popularity as a moving picture star. She has all of the attributes of a screen favorite—temperament, personality, with a large measure of that indefinable quality known as magnetism, and a rare amount of inherent ability to act.

Another person in the cast who deserves especial mention for an able piece of character portrayal is Marshall Mackaye as Pierre, the lame and hunchbacked gypsy youth, who in the end sacrifices his life in order that Kilmeny may once again have the mother for whom she longs. It was mighty good acting. The other members of the cast handled minor parts in a strong and capable manner.

Oscar Apfel, the director, produced a consistently good picture throughout, with one or two little touches of originality that lift it above the ordinary. His interior settings were elaborate and some of his exterior shots were wonderfully beautiful and picturesque. The photography throughout was in many cases better than the average, with one or two examples of really artistic work.

The story has long been made familiar by such operas as "The Bohemian Girl" and "Il Trovatore." Mary Calhoun, a young English child, is inveigled away from her home by Pierre, a lame hunchback gypsy boy, and becomes one of the gypsy

band. The time then jumps twelve years and under the name Kilmeny she has become one of the most popular and beloved members of the tribe. Barouche, a cruel, brutal gypsy, is given her hand in marriage, and to escape wedding him she runs away. While hunting, Lord Leigh finds her in the woods and takes her home, where, much against the wishes of his wife, she becomes one of the members of the household. Her natural lovable nature causes Lady Leigh to become jealous, and also arouses the green-eyed monster in Bob Meredith, Lady Leigh's brother. The sensitive nature of Kilmeny sees that she is a cause of trouble and she again runs away, this time back to the gypsy band. There she is given three days in which either to marry Barouche or be banished. Pierre, now a grown man, sees her great trouble, and although he knows that it will cost him his life for being disloyal to the tribe, goes to her father and tells of her whereabouts. Pierre and Mr. Calhoun arrive just as the simple gypsy marriage ceremony is about to be consummated. Kilmeny is taken home and at a week-end party given by her parents to Lord and Lady Leigh and Bob Meredith reconcilia-

broker, persuades Robert Granger, the treasurer of a trust company, to falsely certify his check. This overcertification causes the bank to fail and Granger is sent to prison for ten years. He persuades his wife to believe in his innocence, alleging that Temple, the bank president, is the guilty person. Brady, by means of articles in the newspapers, furthers this belief. Mrs. Granger succeeds in obtaining the position of Temple's secretary in order that she may obtain evidence of her husband's innocence. Instead she obtains damning evidence of his guilt and in an impulsive moment destroys it. The moment she does, she realizes that she loves Temple. Later when he proposes to her she admits her love, and at the same time tells him who she really is. Granger escapes from prison and coming to Temple's country place there meets his wife. He is successful in convincing her that he stole in order that she might have luxuries, but just as she is about to take him to her arms and forgive him Rose Fanchon appears, and in a temper, because Granger had deceived her over money matters, tells of her illicit relations with him. By this time the prison guards have traced Granger to Temple's

the niece of the man who has married his mother, and at a reception the mother gives in honor of the young artist she recognizes her husband and an intensely dramatic scene follows. The operation on the blind man's eyes is a success and he accidentally meets his wife. A bitter renunciation follows. Her second husband, the banker, rides his own horse in a steeplechase and is killed, and almost at the same time the wife receives a letter from her sister-in-law, who has also died, confessing the dastardly part she had played in wrecking their lives. With this as proof, a reconciliation follows, and the picture closes with the usual happy ending. E.

"ON HER WEDDING NIGHT"

A Four-Part Melodrama, Written by Eugene Mullin and Featuring Edith Storey and Antonio Moreno. Produced by the Vitaphone Company, under the Direction of William Humphrey, for Release on the General Film Company Programme.

Helen Carter Edith Storey
Henry Hallem Antonio Moreno
The Woman in the Case Carolyn Birch
William Carter Charles Kent
Jessica Carter Louise Beaudet
Carlo Piccoli William Dunn
John Klendon Denton Vane

Edith Storey and Antonio Moreno are miscast in this picture as they are both capable of better things. The picture is one of those indefinable offerings, neither good nor bad, but which pursues the even tenor of its uninteresting melodramatic way with little suspense and nothing that is mysterious. The big event of the story occurs at the very beginning, and the balance of the picture is used for detailed explanations of so simple a nature that any child of fourteen, after seeing the first 500 feet, could tell how the picture would end. Helen Carter, a society girl, while dressing for her wedding, receives a telephone call from her fiancé, which is interrupted in the middle, and, still holding the receiver to her ear, she hears a shot. Hurrying to his room, her father finds him dead. A message on a sheet of paper would seem to indicate that he committed suicide. But the audience was permitted to see in just what manner the murder was committed, so that all suspense and interest was automatically removed from the picture. The two principals in the story, the society girl and her friend, Henry Hallem, after great effort manage to solve the mystery, and in solving it learn to love each other. E.

"THE OCTOPUS"

A Three-Part Modern Drama Adapted from the Magazine Story of Charles Belmont Davis. Produced by the Selig Polyscope Company, under the Direction of Thomas Santachi for Release on the General Film Company programme July 15.

Thatcher Thole Thomas Santachi
Emily Sheldon Lillian Heyward
Archie Sheldon Leo Pierson
Harris Gordon Lafayette McKee
Violet Reinhardt Marion Walker

"The Octopus" is the story of the lure of a great city told in all its gruesome details and in which the false glitter of life along "the great white way" is scraped clean, showing the ugliness that lies underneath. Although the story is exceedingly complex it is well told and developed in such a manner that at no time is the meaning clouded or the continuity interrupted. It contains some extra good settings and distinct photography with some particularly able acting by Thomas Santachi in the leading role. Leo Pierson, as Archie Sheldon, the young man impregnated with the germ of "Broadway," is pleasing in a part that does not call for any great amount of acting. The supporting cast was good.

Archie Sheldon, a young man living in the country with his mother, feels the call of the city, and at last after much persuasion receives her consent to go. She gives him a letter to Thatcher Thole, one of the most unscrupulous financiers in New York, saying that he is an old friend of the family and will give him a start in life. Archie attains immediate success under Thole's tutelage and becomes the intermediary to Thole's shady transactions. At last Thole, in order to cover up a shady deal orders Archie to shoulder the blame, but his dormant manhood finally coming to the surface, he refuses. Thole tells develops that Thole is his father. Thole tells of how years ago he had promised to marry Archie's mother, but the lure of the city had kept him from ever fulfilling it. Archie refuses reconciliation with the conscience-stricken man and leaves for the country feeling that it is his duty to return to his mother who needs him. There are several minor stories throughout the picture which add greatly to the interest without unnecessarily cumbering the action. E.

BESIDES WORKING on the production of the new Arnold Daly serial to be released by Pathe, Ashley Miller is also busily engaged on the preparations for a new comedy series of his own writing, which will be staged under the direction of Charles Ransom. The first release is scheduled for this month.

A LIVELY SOCIAL AFFAIR IN "THE CLIMBERS," LUBIN-V-L-S-E.

Produced in Five Parts by Barry O'Neill, and Released Aug. 2.

tions are effected, and the picture closes with the promise of the happy conclusion of the love story between Kilmeny and Bob. E.

"THE FIGHTING HOPE"

A Five-Part Adaptation of William J. Hurlburt's Play of the Same Name by Margaret Turnbull, Featuring Laura Hope Crews. Produced by Jesse L. Lasky in Association with David Belasco, Under the Direction of George Melford, for Release on the Paramount Programme July 18.

Robert Granger George Gebhardt
Anna, his wife Laura Hope Crews
Burton Temple Thomas Meighan
Craven Richard Morris
Miss Gorham Florence Smythe
Cornelius Brady Theodore Roberts
Rose Fanchon Cleo Ridgely
Detective Clark Tom Foreman
Detective Fletcher Billy Elmer

Though a good and successful play, teeming with dramatic situations, "The Fighting Hope" does not make an extraordinary good picture. There is an indefinable something about it that keeps it just short of being a success. Possibly it is the lack of action, possibly it is the fact that a large majority of the scenes are interiors, but whatever it may be it is enough to keep the picture from getting across. And this is all the more remarkable when it is taken into consideration that the production, settings, direction and photography were up to the usual Lasky standard, and the acting above par. Laura Hope Crews in the leading role gave an interpretation that was delightful to witness, and even with the limited possibility of picture expression, was successful in laying bare the inmost workings of a woman's soul. Her acting throughout was a model of artistic expression, and at no time was there the least attempt to take advantage of the numerous opportunities to overact. It was a natural, realistic exposition of feminine psychology. Thomas Meighan as Burton Temple gave a most finished and well rounded performance, and George Gebhardt as the despicable embezzling bank official did some extremely clever and able work. Cleo Ridgely also deserves special mention for the able manner in which she handled an undesirable part. The balance of the cast furnished strong and able support to the principals.

The story is based on man's duplicity and woman's faith. Cornelius Brady, a

house and in an attempt to escape he is shot and killed. E.

"THE RUNAWAY WIFE"

A Four-Part Melodrama Adapted from McKee Rankin's Play of the Same Name. Produced by the Kalem Company, Under the Direction of Kenan Buel, for Release on the General Film Programme Aug. 9.

Eastman Stewart Baird
Alice, his wife Justina Wayne
His Son Lowell Stuart
Talbot Vane Orlando Daly
Lillian Vane Helen Mulholland
His Brother J. Arthur
His Wife Maud Granger
Dr. Prescott August Balfour

"The Runaway Wife" is a good old-fashioned melodrama and will prove most interesting and entertaining to those who enjoy that kind of theatrical entertainment. Disaster follows disaster with startling rapidity, but in the end all the complications are effectually cleared away and the usual and seemingly necessary happy ending follows. Miss Wayne was thoroughly enjoyable in her role and once again gave voluminous proof that she is a clever and capable actress. Stewart Baird is also seen to advantage. The balance of the cast was consistently good. The direction was of that infinite quality that brings forth no comment and the photography was fair.

A young artist of great promise marries the daughter of a wealthy man who has lost his fortune and committed suicide. The constant effort and the resultant eyestrain caused by the necessity to support his wife in the manner to which she has been accustomed brings on blindness and they take refuge with his sister-in-law, a termagant of the worst type. She makes the life of the young wife so unhappy that she finally runs away and takes a position as traveling companion with a wealthy society woman. The money that she sends for the support of her husband and young son is taken by the sister-in-law without the knowledge of the husband, whose mind she poisons against his wife. She finally turns them out of doors and they take refuge in a cheap hotel, which catches fire and they are reported as lost. Later the wife marries a wealthy banker. Several years later, when the son has grown to manhood he wins success and fame as an artist, and takes his father to London for consultation with a celebrated eye specialist. There he meets and falls in love with





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REVIEWS OF FEATURE FILMS

"SUNDAY"

Five-Part Drama Released by the World Film Corporation Aug. 2. Directed and Produced by George W. Lederer.

Sunday Reine Davies
Henry Brinthorpe Montagu Love
Arthur, his younger brother Barney McPhee
Jacky Charles Trowbridge
Tower William H. Foster
Davy Albert Hart
Lively Adolph Link
Lizette, the half-wit Jeanette Bageard
Oxley, the family friend Charles Dickson

The romantic instinct aroused at the peculiar predicament of the girl left in the keeping of the four males, very much on the order of Bret Harte's baby of Poker Flat, is the crux of this offering, adapted from the story by Herbert Hall Winslow. That Mr. Lederer has chosen a capital script is without a doubt, and that he has further placed this in the hands of a good adapter, who handled his subject well except, perhaps, a little too much of attenuation in the last reel, is a further fact positive.

Reine Davies, who takes the part of the girl born among, and brought up by, the four male friends of her deceased father, is demure in an attractive way, and a thoroughly delightful actress when the story allows her to assume the garb that women usually wear. But when she is in leather pantelettes, when she is required to ride, to jump about as a young girl would, and to enter into the athletics of her part, perhaps the demands of picture realism were a mite of time too much for her. The men were excellent, and in them, in their crude attempts at educating their charge and teaching her maidenly deportment, the director has played his most enjoyable card.

Into their cabin life come the two sisters a railroad journey away from their convent to take charge of the girl. What is more likely is that the girl would have been brought to them, and also that the smiling and attractive maiden, had she been what she seemed, would not have made herself quite so alluring.

The girl is later called from the convent to assume an hereditary position in England, where she speedily falls in love with her neighbor, Brinthorpe, but, on learning that it is his younger brother who was killed back in the region whence she came, because of his insult to her, she leaves and surprises the "boys" back in America. Brinthorpe follows, and through the jealousy of a crazy woman living down the valley, the truth comes out and the lane is cleared for the lovers.

The picture is set in a lumber region, and whenever the flash-back scene is required, whether in England or before that, at the convent, we are shown these sturdy men at their jobs. One fault to find with this was that the surrounding country, undoubtedly pretty, was hardly one that would furnish the sort of lumber or the quantity either, that we saw the lumber men handling. F.

"IN THE MESH OF THE NET"

A Three-Part Modern Drama Produced by Pathe.

Halsey Merrick Clifford Gray
Robert Taylor Jay Herman
Barton Royal Gordon Sackville
Leone Royal Joyce Moore
Joel Barton Philo McCullough

A good smuggling story forms the basis of this three-part drama, showing the workings of the United States Secret Service in breaking up this nefarious practice on a large scale. There is plenty of good exciting action, and the picture also contains some very fine examples of marine photography. Barton Royal, a wealthy yacht owner, is at the head of a gang of smugglers, using his yacht for the purpose of transshipping cargoes far out at sea. Though recently married, he does not get along well with his wife, and when she learns of the manner in which he makes his living, refuses to aid and abet him. He has a disagreement with one of the men in his gang and throws him over a small cliff to the water, where he nearly drowns, being saved in the nick of time by two Secret Service agents endeavoring to obtain evidence against Royal. He gives them a note which serves as a means of getting them a place as members of the crew on Royal's yacht. Later, when the yacht meets the schooner with the contraband aboard far at sea, the Secret Service agents are able by the use of strategy to effect a capture of both the crew of the yacht and the schooner. Royal is put in arms and taken ashore to prison, and the picture closes with a promise that the romance which has sprung up between one of the Secret Service men and Royal's wife will eventually reach a happy conclusion. E.

"THE GODDESS"

Eleventh Chapter of this Serial. Written by Gouverneur Morris and Charles W. Goddard. Featuring Anita Stewart and Earle Williams. Produced by the Vitagraph Company. Under the Direction of Ralph W. Ince. For Release July 18.

Celestia, The Goddess Anita Stewart
Tommy Barclay Earle Williams
Professor Miles Stillwater Paul Scardon
Silar Kehr Edward Ekas
Gunsdorf Ned Finley
Carson Robert Galliard
Freddy the Ferret William Dugman

This chapter of "The Goddess" teems with excitement and serves to bring the two main interests, Celestia and the striking coal miners, together. Some particularly fine examples of mob photography are seen that were exceedingly well executed. The striking coal miners resolve to try peaceable methods once more and their

committee appearing before Kehr, the coal baron, is locked up. This arouses the strikers to fury and they attack the stockade. A mighty good fight follows. Celestia has been visiting the mine with a party of friends and when the battle starts is locked up in the office. She is rescued by Freddy the Ferret, who also is able to free the strikers' committee, including Tommy Barclay. They all manage to make their escape from the stockade just as Kehr orders one of his men to explode several concealed piles of dynamite and thereby kills a large number of strikers. The chapter closes with the explosion. E.

"THE WIRELESS DETECTIVE"

An Episode in the "Romance of Elaine" Series. Produced by Pathe, Under the Direction of the Whartons.

Elaine Dodge Pearl White
Walter Jamison Creighton Hale
Del Mar Lionel Barrymore

Elaine still continues to have her exciting adventures. In this episode she is caught by an automatically controlled waterfall and washed over the cliffs into the whirlpool and rapids below, where Jamison fortuitously happens to be fishing. He rescues her just as she is about to go under. They are still on the trail of the spies working in the interest of a foreign government, and by means of a newly invented instrument the mysterious stranger, who appears in various roles throughout this series, is able to aid the United States army officers in discovering the location of Del Mar's secret wireless station. The latter receives warning in the last moment and is able to destroy the aerials before the soldiers arrive, so that the secret underground station is still concealed from prying eyes. Though Elaine knows of the existence of the underground cave she is not aware of its use, and the picture closes just at the moment when she is telling the officers of her discovery. E.

The Secret Code (Kalem, Aug. 4).—The same fine set in which to stage a portion of this hotel mystery, the third of the two-act series that prominent hotel detectives are giving as their personal experiences, and the same excellence of material, distinguishes this installment. The stories seem real, for one reason because there is such a mass of clues and material from which to pick out the essential facts that in the obfuscating incidents it seems most true, as, indeed, it is vouched for. Scenario editors have been at pains to discourage the amateur who was willing to swear to the fact of his script being "true," but here is a series of adventures that may want to make them change their opinions. The reel opens by showing us the exhausted condition of the girl in the hotel room, being discovered by the hotel detectives, who in the bathroom is a man bound and gagged. No clear statement is forthcoming from the room occupants, and after the elimination of many clues, the answer seems as far off as ever. Those in the room now promise a full confession if the detectives will wait until that night, and prompt to the hour comes the man whom they later picture has obtained the message, but not the secret code, which will decipher it, his reason for returning after he has by foul means, secured only one-half of the government communication. The offering abounds in times with excitement. In the cast are Ollie Kirkby, Paul C. Hurst, Frank Jonasson, Thomas Lingham, William H. West, Martin Sals, and True Boardman. Hamilton Smith is to be credited with the authorship. F.

The Riddle of the Rings (Kalem, Aug. 11).—A two-part episode in the series under the general title of Mysteries of the Grand Hotel, featuring Martin Sals and Charles Cummings. The picture was well produced, with able acting and good direction. A supposedly wealthy woman, a guest at the hotel, has the manicurist sent up to her rooms and, removing her large collection of rings, places them on the bed. The girl is then sent from the room to find a waiter to remove the breakfast tray, and on her return finishes her manicuring. As she gets up to go the woman suddenly discovers that her rings are missing, and she accuses the girl. The hotel detectives are called in, and one of the rings is found on the breakfast tray, suspicion on the waiter, and, after a strenuous fight, he escapes. Later it is discovered that the woman is a confederate of a well-known thief, and that she has stolen her own rings, in order to make the hotel recompense her for the loss. E.

The Smoldering (Selig, July 12).—W. E. Wing is responsible for the story of this two-part drama, which might have made a good picture had it been handled differently. Both the direction and acting were poor, the whole atmosphere of the production being extremely artificial, and the acting stiff, stilted, and unnatural. Both the settings and photography were excellent. The story deals with a woman who is forced to leave her young child with relatives because she cannot break herself of the habit of taking morphine. Later, when the young man is grown up and about to be married the girl's parents raise a question in regard to his parentage. The woman rouses herself from the stupor caused by the addiction to the drug for years, and nursing herself for a supreme effort appears at a prenuptial reception given for the girl, and so silences all the scandal that has been rife. The effort is too much for her, however, and on return to her rooms she collapses and dies. E.

A Daughter of Earth (Biograph, July 20).—This two-part photoplay will not insure a very great measure of interest, due to a somewhat scant and oft-ventured plot. Into the happy atmosphere created by the old farmer, his son, and daughter, and the young village physician, comes the city doctor, who, seeing the pretty creature of the fields, determines to have her for himself. Her voice is his excuse, and she is trained under his tutelage and monetary care. Her debut is a decided success, although her father and brother, sitting in the gallery, are entirely neglected. Back home the old man begins to fall, and a telegram arriving at a feast in honor of her success, tells of the nearness of his end. She arrives after his death. Back in the city, she reasons things out with herself, and goes back to the village physician, who will in all probability make her his wife. Gretchen Hartman played the leading part acceptably. Alan Hale, G. Raymond Nye, Edward Cecil, and Jose Ruben are the other principals. F.

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WHO IS HE?

You're Wrong. It's Pearl White in a Moment of "The Romance of Elaine."

MELVILLE ELLIS wandered to California on a vacation, but he went too close to the Hollywood studios of the Lasky Company and he was pressed into service to render a piano accompaniment to the scenes in which Miss Farrar appears for "Carmen." It was at first planned to have an orchestra at the studio to help in creating the atmosphere of the opera, but this was found impracticable.

GREAT IS THE LURE of the camera. At the taking of the recent Essanay production of "Affinities," adapted from the story by Mary Roberts Rinehart, the society men and women of Chattanooga become interested with the result that it was not necessary for the director to hire a single extra person. Wealth to the extent of \$100,000,000 is represented in the cast.

FENCING HAS BECOME the rage in the Chicago Essanay studios, and all the young women of the various companies are taking lessons from Nell Craig, who is an expert in the intricate and devious manipulation of the foil.

EDWARD CONNELLY, who appeared in the Metro picture, "Marse Covington," is reading a vast pile of books and plays in search for another suitable subject.

ALTHOUGH A DEFINITE decision has not been reached as yet, officials of the Metro Company state that it is very possible that the first appearance of Martha Friedman on that programme will be in "The Butterfly on the Wheel," a play that had considerable popularity in New York several seasons ago.

AL. E. CHRISTIE, director of the Nestor Universal company, is working at present on a four-reel feature called "Mrs. Plum Pudding," featuring Marie Tempest. The story was written specially for Miss Tempest by James Dayton and Eddie Lyons. The supporting cast contains Lee Moran, Eddie Lyons, and Billie Rhodes.

RAYMOND L. SHROCK, scenario editor of the Eastern Universal studios, has just completed a four-reel feature written especially for Edie Shannon and Herbert Kelsey. It is to be produced under the direction of John Adolfi.

CLARA HORTON, formerly with Eclair, has joined the Universal general stock company, and has an important part in "Just Jim," the first of Oscar A. C. Lund's Universal features.

GOVERNOR H. C. STUART, of Virginia, was a visitor at the Selig Jungle Zoo recently, where he was much impressed with the facilities for taking wild animal pictures.

IT IS NOT OFTEN that it takes a whole year to take a single picture, but such was the case with the coming Vitagraph Blue Ribbon feature, "The Chal'ce of Courage," adapted from the novel of the same name by Cyrus Townsend Brady. The story requires for settings scenery ranging through the four seasons. It was produced under the direction of Rollin S. Sturgeon.

NORBERT LUSK, until recently a member of the Lubin scenario staff, is now engaged in making adaptations for the World Film Corporation. He has just completed the script of "The Minister's Sweetheart," and is now busily engaged on two other adaptations.

THE VITAGRAPH COMPANY announces that they have been successful in signing a contract with Mlle. Valkyrien, wife of Baron Dewitz, for appearance in the three-part feature, "Youth," written by Lanier Bartlett, and to be produced under the direction of Captain Harry Lambert. Mlle. Valkyrien is not only the youngest baroness of the present time, but she is also considered the most beautiful woman in Norway, having been awarded the prize accorded by royalty for the most perfect type of Norse beauty, the prize being awarded by the King of Denmark in person. "Youth" is scheduled for early production and the baroness will be supported by such well-known picture actors as Antonio Moreno, Donald Hall, and Frankie Mann.

JESSIE A. STAGG, of the Art Students' League, who has exhibited at the Academy, will have a prominent part in the Vitagraph Company's production of "Youth." She will do the modeling of the statues in the studio where most of the action of the picture takes place. Over \$15,000 worth of statuary will be used for the embellishment of this setting.

A NEW CLAIMANT has arisen in the person of Lou Tellegen, now appearing in the Lasky production of "The Explorer," for the honor of being the first legitimate actor to appear in pictures. He bases his claim on an incident in his student days, when he and a group of friends acted an impromptu comedy for a moving picture photographer taking rural scenes in France. According to this it would appear that Mr. Tellegen was a moving picture actor before he appeared on the legitimate stage.

LIP READERS, unless they be linguists, will have difficulty in following the lines in the Lasky production of "Carmen," in which Geraldine Farrar is being starred. Though William C. DeMille wrote English lines for the convenience of the actors when Miss Farrar started acting in the photoplay she just naturally fell into speaking the French lines. Pedro de Cordoba soon followed suit, and finally the only member of the company using the English language was Joe, the property boy.

IVY CROSTHWAITE, champion girl high diver and swimmer of the Keystone forces, was married on July 10 to Adolph Linkof. As Miss Crosthwaite is very popular among the members of the moving picture colony at Los Angeles, she received many presents and congratulations during the week.

"WHAT IS THIS all about?" ask the many actors who are participating in the latest drama of Knickerbocker Star Features. Many dozen people are taking part in "The Tides of Time" and in reply to the queries of the inquisitive artists they are told it is about everything. In fact, the "Tides of Time" gives us a peep into life before birth, when two souls are launched on the river of life, and it shows us two souls returning after eighty years of life, with a suggestion of heaven and a picture of hell. Harmon MacGregor is proving himself equal to a most difficult role, in which he shows the final degradation of selfishness and greed and makes a strong hit in his fight with the fires of hell. Mary Nash, the charming Broadway favorite, leads in the drama in a character which shows the inner rewards of character and truth whether in poverty or wealth.

ARTHUR ROW has been especially engaged by the Edison Company to play Pitt Crawley in "Vanity Fair." This is the part which Mr. Row played in the stage version with Mrs. Fiske, and it will mark this well-known actor's initial screen appearance.

SIDNEY BRACY is back in New York, having been forced to abandon his transcontinental automobile trip, with James Cruze, at Ogden, Utah, by the sudden illness of his wife.

BEVERLY BAYNE and Lillian Drew are reported as recent additions to the Essanay company working in Connecticut, having been brought from the Chicago studio. Rumor also has it that Darwin Karr, the former Vitagraph and Solax star, will join the Eastern Essanay forces in the near future.

"A Bunch of Keys" Will Make the World Ring With Laughter

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Many people spend valuable time trying to do just what others do. They do not consider originality as a happy part of humanity. It makes them unhappy. Individual tastes are to be encouraged. They make society interesting. Of course, originality must be a part of common sense. A man or a woman would not wish to do a thing or write a thing absurd in itself. Originality respects others, but it does not feel it is necessary to follow them on this account. All greatness is original. It thinks for itself and has things its own way, but has a care not to trespass on the rights of others. A man's ideas of beauty may differ from those of another, but both may have beautiful ideas. Intelligent originality is pleasant to everybody. It is the knack of being different, or of doing and of writing things in a different way. Originality is a gift greatly to be desired. When the manuscript of originality is received it stands alone and is promptly laid aside for further consideration. Try and be original.

We read in a magazine an article which stated that in the stampede to produce "features" and "serials" the one-reel photoplay has been sidetracked. It is a mistake. The one-reel photoplay has never been sidetracked! True, for a time, the one-reel production may have been shoved into the background, but one and two reel productions are as popular right now as in the days of yore and ever shall be as popular. In the striving for the multiple-reel "features" it is well for the ambitious author to remember that one-reel plots will not fall upon stony ground. The people like them and consequently, the manufacturer must release them and the exhibitors present them. The Biograph re-issues prove the worth of the one-reel photoplay. These re-issues have attracted unusual attention and interest. Many assert that the one-reeler of three years ago is at least as meritorious as many of the three and four reel productions of the present day. The acceptable one-reel photoplay story containing swift action and a logical plot is more to be desired than the three or four reel production containing 2,000 feet of introductory matter and 1,000 feet of story. Do not neglect the writing of one-reel photoplay plots!

Albert L. Stillman writes: "I have just read W. E. Wing's article in THE MIRROR on the subject of sub-titles. Great! It all boils down to this—that it doesn't matter how long an insert is, provided it is happily and fitly worded. Ade's photoplays, released by the Essanay Company, prove this fact. And what is true of comedy is also true of drama. I don't know that you need specialists in the studio; an author ought to be able to do that trick himself. If he can't, he's not an author—merely a yarn spinner."

Mrs. Winnifred Babcock, known to literary fame as Onota Watanna, whose stories have appeared in all high-class magazines, coincides with Meredith Nicholson in the belief that a new and important literary art has opened with the writing of photoplays. Mrs. Babcock has disposed of her stories for motion picture purposes. She has been in Chicago recently studying the methods of writing and of producing picture plays. "I think the newer profession a difficult one to achieve," says Mrs. Babcock. "I want to study it thoroughly and be able to write original stories for the screen. I realize that when one's novels or short stories are adapted to the screen that the original author is entitled to only part of the credit; at least half of it goes to the man or woman whose technical skill makes the plot suitable for photoplay purposes. The sooner the novelist acquires the art of photoplay writing, the sooner will his or her value to the motion picture company be enhanced. The time is coming when all the books and short stories will have been exhausted. Then the fiction writer must be ready with original work intended exclusively for the screen, or be supplanted again by those who are experienced in this line of work."

And touching upon the work of the fiction writer, many of the novelists and short story writers are strenuously objecting to changes being made in their cherished

plots by the photoplaywrights in adapting the stories for photoplay purposes. Interviews from more or less famous authors are appearing in which they complain that they are unable to recognize their literary offsprings on the animated screen. "That story was all changed around, it was not a faithful adaptation," is the wailing cry. There is little foundation for justified opposition on the part of the fiction star. He gets the credit for the story, most of the money, and the staff man or woman who rewrites the stuff and who often originates "punches" to put the story over for the pleasure of the photoplay public continues unknown to fame. If the novelist would get down to business after the manner suggested by Mrs. Babcock, the many complaints being heard would be silenced. Frequently it is not entirely the fault of the adaptor that the original story is not faithfully produced. The enthusiastic director, spying an opportunity for scenic effect, takes it upon himself to switch the yarn around "a little," introducing a new character or so, new action, and some strange climaxes. However, the director is rarely blamed!

"One of the most encouraging signs for those who have the future prosperity of the motion picture at heart," says the New York Telegraph, "is the tendency of some manufacturers to seek better stories for their films, as against vying with each other to see who can pay the most exorbitant price to induce some theatrical star to pose in an indifferent adaptation of an unsuitable story. The idea has been to play the star up as the great asset of the production or to adapt some 'best seller' or popular stage production, regardless of its fitness for the screen, simply because of the publicity value of the names involved. The public is no longer content to sit and watch So-and-So flounder through a poor story, just because he was billed long and loud in theatrical circles. Several of the producers are already alive to this fact and are taking steps to obtain properly constructed stories, especially written for the screen, in which to feature their high-salaried players. The more quickly the others realize the vital importance of the story, the more speedily will they realize proper returns on their investments in stage celebrities. To paraphrase a distinguished and frequent utterance, 'The plot's the thing.' Realizing that the dearth of high-grade scenarios is the most serious handicap which he has to fight, one of the big producers has made a proposition to a theatrical manager offering to pay the cost of the stage production of the latter's plays providing he is given the motion picture rights to them." The story is the thing. We repeat, as we have repeated for years, the plot is the foundation of the entire photoplay structure. Without a strong foundation the superstructure is indeed a poor thing!

Frank O'Neill Powers, of Halifax, Nova Scotia, suggests that we carry a photograph of a real photoplay author or authoress every week. He writes: "Your department used to have a photograph of a 'real' author quite often and I think a continuation of this custom would be liked by all. We all like to see the people who have made names for themselves. These are some that would be enjoyed: Shannon Fife, E. W. Sargent, Ashley Miller, W. A. Tremayne, William A. Lathrop, Donald I. Buchanan, Russell E. Smith, E. J. Montague, Eugene Mullin, George Ridgeway, E. C. Carpenter, Mark Swan, Hamilton Smith, C. Doty Hobart, J. E. Hungerford, Bannister Merwin and many others who are considered 'real' ones." THE MIRROR has published photographs of many of those mentioned above, in addition to other distinguished writers. We shall be pleased to continue the policy, with thumbnail sketches of the authors, if we can obtain the photographs.

According to information received, the talented staff of photoplay writers headed by Editor L. S. McCloskey and including Emmett Campbell Hall, Shannon Fife, Harry Chandler and others are no longer identified with the Lubin Company owing to a change of policy on the part of that company. The ways of the amusement world often passeth understanding and it remains for the film manufacturer to know

the proper policy to pursue. It is considered perfectly proper here, however, to bid au revoir to this former staff, which has turned out many super-excellent stories and has aided in the development of many new authors. Wherever these writers, individually or collectively, may go, they will make their presence known. It is understood that Clay M. Greene is the only member of this versatile staff that will continue with the Lubin Company.

Cause for Pride.

The writers who early entered the profession of photoplay writing, endured the slings and arrows of outrageous fortune, and who were the recipients of pitying glances from the "fiction stars" who later scrambled for places in the ranks, can well be proud. They carried along and upheld a new and artistic and difficult branch of literary endeavor while the others were contemptuous; they taught lessons to the world which no book nor short story could ever teach: they impressed thousands where the lordly writer of magazine fiction reached dozens, and now these pioneers who carried the burden, explored the rivers of doubt, and blazed the trail, should not be without honor in their own country. We see this and that "masterpiece" filmed carrying the name of some novelist, and sometimes we must smile. Probably the novelist never saw the screen adaptation of his manuscript. The man behind the guns should enjoy equal film and poster credits. But to return to the moral lessons; Dr. Theodore Twisten, Proctor of Cornell University, is on record as asserting that motion pictures are responsible for a noticeable decrease in drinking by students. "When an undergraduate goes downtown for the evening," says the Proctor, "he will generally take in one or two of the motion picture theaters, thus spending the time that he might have spent in a saloon. The saloons are almost empty during the shows." Occasionally, socialists "view with alarm" the influence of the motion picture upon the youthful mind; but if the pictures keep the children with their parents in the evenings; make for a soberer set of undergraduates in the colleges; cause pool room proprietors and bear tunnel managers to complain; do away with the "penny dreadfuls," they cannot be honestly classed among the undesirable. Great improvements have been shown during the past few months in the quality of photography and acting. The best film editors long ago realized that the best authors were none too good for motion pictures and the services of the best talent were contracted for. In turn, the best actors and the authors have realized the motion picture art as a real art and an art certain to have almost unlimited educational influences. But it remained for the pioneer writers to first realize this; it remained for them to sow the seed which failed to fall upon stony ground; and to-day they should reap the reward—they should have full credit in the archives of the newer art for always striving to turn out the plots with morals, for making it possible for others to enter a field which once was looked upon by certain "highbrow" literary workers as being strictly undesirable in every possible way.

A Number of Them.

To quote *The Script*: "A number of editors will not consider scripts from any but writers who have made some success, but a 'smart beginner' who has 'the goods' will break into recognition just the same." We hope that there are not "a number" of editors following this policy. We have had some experience as an editorial reader and editor and we have always followed the rule to keep a sharp lookout for hidden talent. It is true that experienced writers—or writers with a reputation, if you will—furnish most of the acceptable material. Just the same, the editor who rifles through the bundle of scripts submitted from unknown sources and turns immediately to the output of the "known ones" is not worthy of the real name of editor. There is a distinction to be made between the titles of "reader" and "editor." The editor is the personage who buys the contributions; who makes the final decision as to whether this or that particular idea or script is worthy or unworthy. Frequently the real editor only sees what that reader submits to him. Frequently the reader is

not qualified, or he may play favorites, or he may be dazzled by the name of a writer, and may pass over something of sterling worth. The editor and the reader should work together. Both should be discerning, should be broadminded. The reader should have a thorough education, be well read, be enabled to discern the copied story or the idea that smacks too familiarly of the novel that has gone before. He should be enabled to sift the wheat from the chaff. The fact is he should give closer attention to the unknown writer than the known writer, for "great oaks from little acorns grow." Maybe a synopsis carries a valuable idea not developed in an amateurish scenario, and many a professional script contains nothing. There is no place in this day and age for the editor who only reads scripts submitted by those "who have had some success."

(Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.)

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REVIEWS OF FEATURE FILMS

"FOR HIGH STAKES"

Three-Act Kaleid Comedy Drama Produced by Tom Moore From Harry O. Hoyt's Manuscript. Released Aug. 6.

Lord Morey Tom Moore
American Joe, crook, his double.

Joseph Moore
Flint, American millionaire Richard Purdon
Marguerite, his adorable daughter, Marguerite Courtot
Sims, of Scotland Yard Ford Fennimore

A story founded upon the remarkable resemblance of an English Lord and an American crook, the latter succeeding for a brief interval in assuming the identity of the former, with the melodramatic denouement resulting therefrom is the basis of this production. With no malicious intent in the world we should like to recommend Author Hoyt to a Universal picture which he probably never saw, released some time back, in which he may be amused at finding the different track taken by this other picture based on the same theme.

To properly handle the two characters, Mr. Moore has introduced as his double what we take for another talented, though younger, member of the Moore family, namely Joseph. The resemblance between the two must strike any audience at once.

Most of the middle part of the reel is occupied by the trans-Atlantic passage of the young Lord, and his American object of affection and the assumption of the new identity effected by the crook and some obliging stewards.

It is only when the boat reaches America and the real English Lord is mistaken for the crook that the offering opens up to one reel of intense picturing and satisfactory climax. Escorted with honor to the den of the thieves, his accent and manner soon betray him and he is thrown into the secret dungeon. The crook now arrives with the daughter of the millionaire whom he wants to hold for ransom. She is also thrown into the cell, but before the police can arrive this plucky young pair succeed in locking the entire gang of six in the same cell, they walking with somewhat ridiculous ease into their own trap. Thus all ends not only happily, but without bloodshed as well.

"THE GODDESS"

The Ninth Chapter of This Serial Written by Gouverneur Morris and Charles W. Goddard and Featuring Anita Stewart and Earle Williams. Produced by the Vitagraph Company Under the Direction of Ralph W. Ince.

Celestia, the Goddess Anita Stewart
Tommy Barclay Earle Williams
Gordon Barclay Frank Currier
Senator Amos Blackstone Thom Brooke
Marvin Semmes Charles Wellesley
Mary Blackstone Lillian Burns
Simon Kehr Edward Elkas
Gunsdorf, a strike leader Ned Finley
His Wife Eulalie Jensen
Freddy, the Ferret William Danman

"The Goddess" continues to be entertaining and interesting. In this chapter Mary Blackstone gives a reception for her, with the result that she is the cynosure of all the male eyes, much to the discomfort of the women present. They decide that it is her unique costume that is responsible for all the admiration and Mary resolves to give a costume ball in which all the other women are to wear Greek robes, while Celestia is garbed in a modern society evening gown. The plot is not successful, however, for Celestia is again the center of admiration. She seizes the opportunity to again preach her doctrine, but does not meet with a very enthusiastic reception. Tommy Barclay, in working with the strike committee of some miners, is instrumental in saving the miners from committing a grave error, that of attacking the company's buildings, and the chapter closes showing the wife of the strike leader madly infatuated with the son of the millionaire.

"THE COUNTER INTRIGUE"

Three-Part Essay Drama, Released July 10.

Heloise Morgan Nell Craig
Everett Morgan, her husband John Thorn
Gregory Ingram, cocaine smuggler, John Cosnar

Gunter, of the Secret Service, Sydney Atsworth

After more than a reel of a clever, clear but somewhat anemic story, the product stiffens, and we have for the remainder a very engrossing tale, one of woman's against man's wit, over an affair that concerns smuggling cocaine in with cases of tea. The story runs something like this:

The smuggler, suspecting that secret service operators are on the right clue to

the smuggling that his company is conducting, seeks a "goat" for the time when the emergency shall arrive, and betinks him of a young husband with five thousand dollars and a "nice little wife." Though the latter's intuition forbids, the young man gives over his five thousand and receives therefor what he thinks a quarter interest in the business. The arrival of the government detective discovers him the sole proprietor of the concern due to papers substituted, and he is sent to jail. Those in search of climactic short cuts will here wonder why he did not read his agreement again; but, then, improbabilities of this sort seem to be the groundwork of photoplay achievement.

The wife's intuition here prompts her to trace the real criminal, and she first obtains a divorce, which causes the other man to suspect a welcome for him. With wine she leads the drunken man on, and brings out the details of his villainy, while a telephone receiver and two detectives on the wire record the involuntary confession.

John Cosnar is rigidly and impressively severe as a villain; none of the usual eye-straining, gesticulating villainy for him. The other parts were also well played. The offering was laid almost wholly in the studio.

"THE PURSUING SHADOW"

Five-Reel Drama Released by the Picture Playhouse Film Company, July 10. Adapted by William Terriss.

Earl Dexter, diplomat Tom Terriss
Oscar, the thief Anna Luther
Julie, the wife of Dexter Millie Terriss
Mittie, their child Kathryn Adams
Oscar's mistress Cornice Rock
Paul, her son Roland Hemming
John, the father of Earl R. De Cordova
Craig Barr, an acquaintance Lionel Pope
Acheson of the British army

Tom Terriss, who has been considerably written about as the interpreter of Dickens characters has taken a subject, which his father used to act and allowed him to adapt it to the screen. To be perfectly frank we did not understand the story until well along in the offering. It is most deplorable, too, for the way the picture was presented was high up in the scale of directorial art. Interiors were exceptionally well lit and realistic, and, as a part of this the lighting and photography showed excellent judgment.

If mystery were the desideratum the play would pass at once, for it opens with a necklace being stolen from the wife of Dexter, the diplomat. We do not know whether we are supposed at this time to know that he has persuaded his wife to borrow the pearls from the British war agent, but that is what turns out later to be the case. The agent then draws an even hundred thousand from the bank, is inveigled to the inn and slain. From then on the problem would seem to be between the real murderer and the Earl against whom his clever rival manufactures evidence. Much is made of this in sending the wrong man to jail. Then the evidence unwinds again and finally the real thief is cornered only to die fighting.

Though the staging in itself was correct we think Mr. Terriss had English customs too much in mind, for the play was supposed to take place in America. The cast was excellent.

"THE CONFESSION OF MADAME BARASTOFF"

A Three-Part War Drama, Written and Produced for the Vitagraph Company by Charles W. Gaskill and Released on the General Film Company programme July 17.

General Alec Barastoff John Costello
Constance, his wife Edna Holland
Lieutenant Kauvar Gladden James
Captain Peter Kauvar Claude James
General Nicholas Scarpava James Lewis
Ivan Roland Osborne

Though the theme is old this three-part war drama would have made an excellent picture had it contained more action. The story was obviously padded in order to finish out the three thousand feet of film, with the result that the picture dragged horribly in parts. This is lamentable, for it was a sterling example of what can be done with good direction, correct realistic settings and excellent photography. The acting throughout was able and convincing. Edna Holland especially pleasing with her clever interpretation of a difficult role. John Costello made a good Russian general, stern, commanding, subtly conveying the delicate machinations of his dastardly plot for revenge with just that degree of artistic repression which is the expression of a true actor. Gladden James, as the young lieutenant who suffers death as a traitor rather than blast the reputation of the woman he loves, made a good-looking soldier in a part that called for little acting. The supporting cast was strong and able.

The story is the triangle of two men and a woman given a war setting. Constance, a young girl, is forced by her father to marry General Barastoff, an elderly officer in the Russian army, though she is in love with Lieutenant Kauvar. The time then jumps to several years later when the General is besieged with his troops in a small frontier village. Lieutenant Kauvar is one of the junior officers, and Ivan, the general's servant, reports that Madame and the Lieutenant are meeting clandestinely. Some one of the officers is selling the plans of the defenses to the enemy and the general orders that any officer who cannot account

VITAGRAPH

"MR. JARR'S BIG VACATION"—Comedy

MONDAY, JULY 26

After losing his money, riding freight, getting hunted with dog and gun, poor Jarr is thankful to return alive from his strenuous vacation. HARRY DAVENPORT, ROSE TAPLEY and WILLIAM SHEA are the principals.

"THE RED STEPHANO"—Two-Part Drama

TUESDAY, JULY 27

Although known as "The Terror of the Plains," Red Stephano's gratitude overcomes his desire for revenge and he dies to save the wife of the man he hates. WILLIAM DUNCAN, ALFRED VOSBURGH and ANNE SCHAEFER play the leads.

"THE MISSING CLUE"—Comedy

WEDNESDAY, JULY 28

The whole town joins in the hunt, but the dog-catcher wins out. It starts with a rush and ends up in a roar of mirth. HARRY FISHER and TEMPLE SAGE as the principals.

"CUTEY, FORTUNE HUNTING"—Comedy

THURSDAY, JULY 29

Cutey wants to marry a fortune—and a wife, incidentally. After a wholesome lesson and a great deal of fun, he gets both. WALLY VAN as Cutey.

"SOME DUEL"—Comedy

FRIDAY, JULY 30

Mike uses tricks, Hughey, razors. The women butt in and Hughey runs for the tall timbers. The duel ends up in a dual wedding. FLORA FINCH, KATE PRICE, WILLIAM SHEA and HUGHIE MACK are the cast.

"THE MYSTERY OF MARY"—Three-part Drama

SATURDAY, JULY 31

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"THE SERPENT'S TOOTH"—Comedy

MONDAY, AUGUST 2

"THE SCAR"—Three-Part Drama, Broadway Star Feature

TUESDAY, AUGUST 3

"THE REPENTANCE OF DR. BLINN"—Drama

WEDNESDAY, AUGUST 4

"A DISCIPLE OF PLATO"—Comedy

THURSDAY, AUGUST 5

"DIMPLES AND THE RING"—Comedy

FRIDAY, AUGUST 6

"PAT HOGAN, DECEASED"—Two-Part Comedy

SATURDAY, AUGUST 7

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for his presence that night will be court-martialed. He then orders Lieutenant Kauvar on a dangerous mission for the following night, knowing that he will seize the opportunity to bid goodbye to Madame Barastoff. Late that same night he sends an orderly to summon the Lieutenant. He cannot be found and the next morning he is arrested. At the trial he refuses to account for his time and is finally sentenced to be shot. Madame Barastoff is a witness at the court martial and it is not until her lover is standing before a firing squad that she determines to sacrifice her reputation for the life of her lover. She is just about to cry out when the sound of an exploding volley tells her that her lover has met his death.

The Princess of India (Sun Photoplay Company, Inc.; Five Reels).—This foreign-made feature stands for two things—bright and remarkable photography and some very beautiful sets, set of depth and of unusual architecture. These sets and the scenic specialties are given prominence in every way, the story forming but

a minor consideration. The plot deals with an Indian Rajah and his daughter, in whose veins runs the blood of basitude, and to cure which the Rajah sends for a prime fakir, offering fabulous gold for her cure, and to prove it, he takes the fakir into his treasure cellar. The fakir, incited by the gold, plans to rob the cellar, taking a position as camel driver. He thinks to accomplish his purpose by rescuing from a tiger pit the slave of the Rajah, and thus winning him over soul and will to his purpose. The slave is sent on his mission of death, but loyalty bids him warn his master, who then has the two thieves who have appeared in different parts of the film, placed near the entrance to the treasure chamber, that they may devour the fakir and his men when they arrive. The conspirators believe that the slave has carried out the assassination of the Rajah, and are easy victims. It might be well to tell also of the cunning of the Englishman, who proves to be the tonic that the princess needs for her lassitude. A string of camels were used with good effect, as were three tigers, about as good actors as one might expect to meet in this branch of the real family. We believe, though, that the sacrifice of life, as that of a camel, and later of a coat, was needless. For this and other reasons the picture in its present form may be much improved.

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REVIEWS OF FEATURE FILMS

"MOTHERHOOD"

Three-Reel Selig Drama. Written by J. A. Lacy and Directed by Lloyd B. Carleton. Released July 22.

Hazel the wife.....Beale Epton
Foster, her husband.....Edward J. Pell
Estelle, her younger sister.....Vivian Reed
Dr. Lanoel.....Edwin Wallock

Nothing, to the one hopefully in search of good photoplays, is more disappointing than a play that starts out a winner and ends in dismal fashion. Usually it spells a scenario writer who, running out of new material at a certain point, falls back on old material. This is particularly true here.

To begin with, we are introduced to a fashionable and chit-chatting wife of a very rich man, the latter being strongly in favor of children. The play moves in the nicely timed way that a feature play may move, and develops the maternal instinct of the woman. This he accomplishes at one of her husband's parties for children, where one of the orphans puts his arms around her, calling her his "mother." Unfortunately, the doctor now forces her to undergo an operation, recovered from which she is informed that it will be no longer possible for her to bring children into the world. This worries her, and she leaves for a long sea rest. To here, the picture is one big with possibilities as it is with interest in what has taken place. But it develops into a rather mediocre story, principally one of blackmail, in which the doctor, whom she meets on her recuperating trip, figures strongly. This specialist, having heard from her own lips of her trouble, advises her of a process that beats twilight sleep in its painlessness, namely, adoption; and she takes a child from a foreign orphan asylum and brings it back to her husband as their own baby. Several years having elapsed, the doctor, who is a Frenchman, leaves for America, where he approaches the woman whom he has aided in painless child acquisition. He wants money and an introduction to her social set. Just why he wishes this latter boon must remain a mystery, for we are presently informed that he has been on close terms with an elderly lady, the companion of the wife who adopted the child. She wants him to marry her. It finally settles down to where the doctor asks for the hand of the woman's younger sister as his final price for silence, and this scares the woman into confessing to her husband. It proves unnecessary, as the elder woman has meanwhile thrown the doctor, in her sudden rage, over the marble terrace to the walk below.

The offering has nothing exceptional in the way of settings, although this must not be meant to imply any demerit in their value, either. There were one or two scenes that were laid in a beautiful outdoor garden. The work of the cast was without a flaw, rising to heights of achievement at certain spots.

"DESTINY'S SKEIN"

Three-Part Lubin Drama Written and Produced by George Terwilliger. Released July 22.

Dr. Calmet.....Earl Metcalfe
Ormi Green.....Ormi Hawley
Tom, her brother.....Kempton Greene
Bertha, his fiancée.....Hazel Hubbard

Imagination, well trained in dramatic ways, has here constructed a plot which will appeal differently to different classes of people. To us, frankly, it is one of the much used situations, with nothing very commendable except the excellent manner in which it has been staged. Yet, it is quite as good as the average picture, as such things go, and it will most probably appeal to the vast majority of picturegoers with a moderate amount of interest. It is only exhibitors on their guard against repetition that need have the slightest fear.

The story is one concerning the son of the turpentine plant's owner, who refuses to continue in the sap business, and leaves his father to be a young doctor, a most prominently effective one, as it turned out, some years later.

In the country a young man of changeable disposition bids farewell to his sister and sweetheart and secures a position at the turpentine plant. His other nature asserts itself, he robs the safe, is caught, and sent to prison. His sister frees him and hides him in the attic of their home.

Here, as in other instances, the offering seems almost to pause that we may judge of the kind and also criminal nature of the brother, who, of course, turns out to have received a blow on the head. At this juncture the successful physician arrives, falls in love with the sister of the man in hiding, and through his successful record with cases of this nature is able to promise the cure of her brother, while his own reward is not difficult to surmise.

Kempton Greene played the two-natured role most realistically, while the parts of the sister and sweetheart were taken by Ormi Hawley and Hazel Hubbard, both in agreeable manner. Earl Metcalfe carries the hero's part well.

"TEMPER"

A Three-Part Modern Drama Featuring Henry Walthall and Ruth Stonehouse. Produced by the Essanay Company for Release on General Film Company Program—Released July 13.

Frank Bradbury.....Henry B. Walthall
His Wife.....Warda Howard
His Son.....Ernest Maupain
Rose Claybourne.....Ruth Stonehouse

Warda Howard does some very remarkable acting in this three-reel feature showing the evil of giving way to a strong, uncontrollable temper. It is an intensely dramatic story, in fact it verges very close to the realms of melodrama, and has one great big smashing scene in which Miss Howard proves without the shadow of a doubt her ability as an emotional actress. Henry Walthall is pleasing as usual, but has a part that is not at all commensurable with his well-known ability as a screen actor. Ruth Stonehouse is equally pleasing in the feminine juvenile role, and Ernest Maupain gives a creditable and well-rounded performance.

The story deals with a wealthy and successful artist with an uncontrollable and ungovernable temper which is the cause of much family friction. While in an argument with his wife his son steps in and saves his mother from physical violence and just prevents himself from striking his father. The display of temper between father and son is so violent that the latter is forced to leave home. Later the son falls in love with a young girl living with his parents, and his mother thinks that the announcement of the coming marriage will reconcile father and son. When told of the arrangement the father again loses his temper because he has not been consulted, and the son appearing on the scene a violent argument takes place, so violent that the husband again attempts to strike his wife, and the son seizing a heavy paper weight from the table strikes his father over the head and kills him. The mother and son try to arrange the evidence so that it will appear that burglars broke into the house and committed the murder, but one of the detectives is too acute and proves that the crime was committed by some one in the house. In order to shield her son the mother then confesses that she alone is responsible, and the son hearing this confesses that he committed the crime. The police are confused and take them both off to the police station, where in a third degree session Miss Howard rises to the climax of her ability as a keen emotional actress. She continues to insist that she committed the crime, and it is only when the police take her to a separate room and make her go through the details of the murder that she proves that it would have been impossible for her to do it. At the trial which follows the jury adjudges the son not guilty on the grounds that the blow which killed his father was delivered in defense of his mother. The picture closes with the usual lovers' ending.

A House of Cards (Lubin, July 15).—An attempt has been made at symbolism in this two-part drama, which is hardly understandable, unless one is familiar with the peculiarities of the great American game of draw poker, as all the subtleties are shown in the typical hands of that well-known game. Harry Hervey, and produced under the direction of Leon D. Kent, the story deals with a young country boy, engaged to be married to a country girl, who goes to the city to make his fortune, and there overcome by the gloss and glitter of city life forgets his country sweetheart. He falls in love with the daughter of his wealthy employer, and is given a junior partnership. He takes a wild chance in the stock market, using the firm's money, and on the eve of his marriage remembers his country sweetheart. Returning home, he finds her dead of a broken heart. While kneeling at her bed in a fit of repentance, he receives a telegram, stating that his venture in the stock market has gone wrong, and he realizes that his foolish conduct has caused the death of the young girl, and that he will serve the rest of his life in prison as an embezzler. L. C. Shumway and Velma Whitman handled the feature parts in a thoroughly capable manner.

The House Divided (Balboa-Pathé).—America through a rainbow, otherwise what a plain American landscape looks like to a Continental chromatic artist is revealed in this little two-reeler that Balboa made, Paris touched, and Pathé released. In saying that it is a Balboa product, readers will know what we mean. The regular Balboa cast is seen, and in every way it is a nice drama, with a touch of a comeback in the end to lend it a slight climax. The story is one that concerns a wife and husband who do not agree; they take the opportunity to separate, he taking one child, she another. Then her little boy is hurt, while he, as a common workman, does well physically speaking with the little girl as his companion. After the little boy has been hurt, crawling from the roof after a toy balloon, he and his mother move to the country, where the children meet, and, in helping the little cripple—her brother—one day, the girl succeeds in bringing her father and mother together again.

Jahes's Conquest (Essanay, July 20).—Neil Craig as Dominica, Sheldon Lewis as her male instigator, Brazo; Ben Hendricks, Jr., as their desired American victim, Jahes; Slocum, and Durand, the chauffeur, as taken by Jack Meredith, are the engaging quartette, three of them the criminals, who furnish their characters the necessary finesse as Mr. Rowland would have had them when operating in his dear old Paris. The present two-part offering has to do entirely with the attempts of the crooks to mulct the American, on vacation in Europe with a credit of half a million francs, out of a goodly part of it. The mischief starts when he confides to the attractive Dominica the amount he is carrying and for a part of the ensuing reel the action sees the plot hatched, by which the millionaire American takes as security for a note the expensive cape owned by Dominica. With this he is allowed to depart in the automobile where, at a certain point, the chauffeur, finally takes it away at pistol point. The American, seizing a passing wheel, overhauls the punctured machine and recovers his property. With this he hastens back to Dominica, from whom he demands and gets the note that was good for thirty thousand dollars. His suspicion concerning the girl is not aroused, and he gladly invites her out for a ride and a bite. The offering, differing in no great measure from the other installments, possesses their interest.

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LICENSED FILMS

All on Account of "Towser" (Vita-graph, July 22).—The character of this one-reel play by William McLeod Haine, is not only episodic, but artificial in many respects. The theme concerns a dog's death under the cowcatcher, which brings the canine's two mistresses to the notice of the train crew. Their attempt to flirt with the girls is resented by the girls' uncle and guardian, and arrangements are accordingly made to elope by being nailed in coffins and shipped on the train on which one of the suitors is baggage man. Margaret Gibson, Jane Novak, George Stanley, Alfred Vosburgh, and Don Clarke are the principals.

The Foreman of the Bar Z Ranch (Selig, July 20).—Conventional motives enlivened somewhat by the personality and inequity of Tom Mix, who also produced the picture, stamps this thousand-footer as a typical "Western" in many respects. It tells the story of the uncle who was killed, his nephew and heir being accused of the deed, because of the girl he wished to marry. It is proved, though, that a Mexican tenant was the murderer when his dead body is found at the foot of a cliff with the money in his pocket. So that the young man is free to marry the girl. Louella Maxam, Bob Anderson, and Pat Christman are the cast.

The Discontented Man (Lubin, July 19).—The telling of a big story within a limit of a thousand feet entails the necessity of condensation, and also the possibility of misunderstanding, although it has the advantage of keeping an audience alive to keep up with the demands of a constantly moving plot. This one concerns an author who seeks solace from editorial rejection, and an idea that his sweetheart is too fond of the pleasures of society, by going to the country. Here he mixes in a triangular affair in which might wins, while later, working with this man of might in the mines, the man who was worsted arranges an explosion, which injures both the author and the man who won by his strength. It then occurs to the author that strength is not everything, and he is also mightily glad to have his sweetheart arrive, fade or not, and he determines to take care of the man who was crippled. Just what the story is to do besides filling fifteen minutes of time, we do not know. Robert Gray, Dorothy Barrett, Jay Morely, C. C. Miller, Helen Eddy, and L. C. Shumway are the principals.

The Highwayman (Vita-graph, July 19).—An elopement with no new wrinkle to unfold is the crux of this offering. It is the vehicle with which Wally Van has tried to keep up with Flatbush speeds of photo-progress. Hal Reid contributes the manuscript, while the cast includes Nitra Fraser, Albert Roccardi, Hughie Mack, and Billy Bletcher. It is, as we have said, an elopement, but as nothing new is afforded, it seems waste of space to give the story.

His Criminal Career (Biograph, July 24).—An amusing supposition in which a man goes to jail voluntarily, as in a recent example in real life, and is able to create therefrom a situation at once out of the ordinary and amusing. The clubman arranges, after a bet, to be taken to prison, and is hired by a professor in a secretarial position, the professor being told that the man who made the bet is about to be released. As an honest "ex-convict" he is then blackmailed by his former cellmate in

prison, and is able to catch this person in a mislead, and also to be cleared of the charge of having stolen from the professor. In one way it is a clever satire on the "ex-convict" type of play, although it is not meant in that sense here. George E. Reehm directed. In the cast were Charles Feilley, William J. Butler, Augustus Anderson, and Robert Nolan.

When Wife Sleeps (Lubin, July 24).—Billie Reeves is still watering at Atlantic City, where a wife, from whom he is ready to part for almost any new face, slanting boardwalks, and rolling chairs furnish him with the principal means of amusing his picture public. The caption is derived from the fact that he is willing to leave his wife sleeping in the roller chair, while he nabs about with the others. And having learnt his lesson, he is equally content to resume his rolling of her chair, she being still asleep.

INDEPENDENT FILMS

The Police Dog Gets Piffles in Bad (Pathé).—A well-drawn animated cartoon showing the ludicrous adventures of the police dog, in which he has devised a peculiar system of graft all his own, by forcing the owner of a negro butcher shop to keep him supplied with bones. A larger dog continuously steals them from him, and at last becoming disgusted the police dog sounds the S. O. S. on his police whistle. Officer Piffles comes hurrying to his assistance, and while he is receiving much the worst of it in a battle with the larger dog, the police dog calmly enjoys a meal from the pilfered soup bones. On the same reel with Intimate Study of Birds, Part Three.

Intimate Study of Birds, Part Three (Pathé).—A continuation of this instructive and interesting series showing close-up views of the kingfisher, the mother thrush and her nest of young, blackbirds, sedge warbler, cuckoo, and wren. On the same reel with The Police Dog Gets Piffles in Bad.

Bold, Bad Boys (Pathé).—A split-reel comedy using a team of Dutch comedians, in which one of them in order to procure a large sum of money insures the other, and then attempts to make way with him, in order to procure the insurance money. Needless to say, the plot is circumvented in the end and a reconciliation follows. The picture is amusing for those who like the aggravated form of slapstick humor, and their number is legion.

Pathe News, No. 54.—Well photographed and interesting news events of the week showing the French liner *La Champagne* aground on a sand bar in France; fast motorboat races at Hannibal, Mo.; annual dog show, the Southampton, L. I. Kennel Club; games of the Millrose Athletic Club; the head-on collision of two fast-moving locomotives at Oakland, Cal.; swimming race for girls held on the Charles River, Boston; results of a tornado throughout the Middle West showing the damage caused in several cities many miles apart; a peasant celebrating the two hundred and twenty-fifth anniversary of the village of Caldwell, N. J.; the accident to the aeroplane which was to inaugurate an air line service between New York and Albany; the vast army of women working in the munitions factories in England; and the other various activities made necessary to provide for the comfort and welfare of the men serving on the firing line in France.

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR
June 3	Famous Players	Jim the Penman	John Mason
June 7	Famous Players	Dawn of a To-morrow	Mary Pickford
June 10	Paramount	Brothers Officers	Henry Ainley
June 14	Lasky	The Arab	Edgar Selwyn
June 17	Famous Players	Clarissa	Hazel Dawn
June 21	Famous Players	The Dictator	John Barrymore
June 24	Morocco	Wild Olive	Myrtle Stedman
June 28	Lasky	Chimmie Fadden	Victor Moore
July 1	Famous Players	Little Pal	Mary Pickford
July 5	Morocco-Bosworth	Rugmaker's Daughter	Maud Allan
July 8	Lasky	The Clue	Blanche Sweet
July 12	Paramount	The Running Fight	Violet Heming
July 15	Lasky	Kindling	Charlotte Walker
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews
July 22	Famous Players	Seven Sisters	Marguerite Clark
July 26	Morocco	Kilmeny	Lenore Ulrich
July 29	Lasky	Puppet Crown	Ira Claire and Carlyle Blackwell
Aug. 2	Famous Players	Rags	Mary Pickford
Aug. 5	Famous Players	Mice and Men	Marguerite Clark
Aug. 9	Lasky	Secret Orchard	Blanche Sweet
Aug. 12	Famous Players	Sold	Pauline Frederick
Aug. 16	Lasky	Marriage of Kitty	Fanny Ward
Aug. 19	Morocco-Bosworth	Nearly a Lady	Elsie Janis
Aug. 23	Famous Players	The Dainty Boss	Hazel Dawn
Aug. 26	Morocco-Bosworth	Majesty of the Law	George Fawcett

V-L-S-E, INC.

June 2	Vitagraph	Hearts and the Highway	Lillian Walker and Darwin Karr
June 7	Lubin	The Sporting Duchess	Rose Coghlan and Ethel Clayton
June 14	Vitagraph	Sins of the Mothers	Anita Stewart and Earle Williams
June 21	Essanay	The White Sister	Viola Allen
June 28	Selig	The Rosary	Kathlyn Williams
July 5	Lubin	The District Attorney	Dorothy Bernard and George Soule Spencer
July 12	Vitagraph	Crooky Scruggs	Frank Daniels
July 19	Essanay	The Blindness of Virtue	Edna Mayo, William Burreas, and Johnny Slavin
July 26	Selig	A Texas Steer	Tyrone Power
Aug. 2	Lubin	The Climbers	Gladys Hanson and Geo. S. Spence
Aug. 9	Vitagraph	Chalice of Courage	Myrtle Gonzalez and William Duncan
Aug. 16	Essanay	A Bunch of Keys	June Keith and Johnny Slavin
Aug. 23	Selig	House of a Thousand Candles	Grace Darmond and Harry Mestayer
Aug. 30	Lubin	Tillie's Tomato Surprise	Marie Dressler
Sept. 6	Vitagraph	Mortmain	Robert Edison
Sept. 13	Essanay	The Man Trail	Stella Roseto and Guy Oliver
Sept. 20	Selig	The Circular Staircase	Clayton Handworth and Beatrice Morgan
Sept. 27	Lubin	The Great Ruby	

WORLD FILM CORPORATION

June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher
June 21	Shubert	The Moonstone	Elaine Hammerstein and Eugene O'Brien
June 28	Brady	The Face in the Moonlight	Robert Warwick
July 5	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 12	Brady	After Dark	Martha Hedman
July 19	Brady	The Cub	Clara Kimball Young
July 26	Shubert	Marrying Money	Vivian Martin
Aug. 2	Shubert	The Little Dutch Girl	

GENERAL FILM FEATURES.

(Three Parts.)

JUNE.

Essanay, The Coward.
Lubin, The Darkness Before Dawn.
Vitagraph, The Way of the Transgressor.
Edison, The Test.
Selig, How Callahan Cleaned Up Little Hell.
Vitagraph, Love, Snow, and Ice.
Lubin, Courage and the Man.
Kalem, The Haunting Fear.
Kalem, When the Mind Sleeps (Myrtle Tannehill).
Essanay, The Greater Courage.
Lubin, The Insurrection.
Selig, His Father's Rifle.
Edison, The Working of a Miracle.
Vitagraph, Miss Jekyll and Madame Hyde.
Vitagraph, Meet Me at Seven.
Knickerbocker, The Kick Out.
Lubin, The Dream Dance.

NEWSY NOTES FROM FILMLAND

Eighteen days' continuous booking of one feature at two competing theaters is some record, yet the feat has just been performed in Cincinnati with the Vitagraph-V-L-S-E feature, "The Island of Regeneration." And now Manager William K. Howard, of the Lyric Theater, which booked the feature for seven days after the Lubin Theater had shown it for eleven, says that the business done surpassed even his optimistic expectations. Which would seem to be a point in favor of the V-L-S-E campaign for longer first runs and to point out the value in later exhibitions.

The following members of the Pathe staff are represented on the entertainment and reception committee of the Motion Picture Exhibitors' Association of Greater New York, which will have a field day and shore dinner at Brighton Beach on Aug. 21. L. A. Gasner, Aaron A. Corn, Jules Bernstein, Leo Singer, C. J. Fitch, and W. F. Hurst.

The Cincinnati offices of the World Film Company have been moved to the Savoy Hotel Building, where they take up two whole floors. A new system has been installed which greatly adds to the efficiency of the force. Assisting Manager Brehn are George W. Hinton, formerly of the American Feature Film Company of Chicago, R. S. Moran, Harry Young, H. P. Rhinock, and Tom Neer.

Dallas, Texas, is alive with agitation to

close the picture theaters on Sundays. The city officials have come out in favor of the exhibitors, however, Commissioner Shannon recently using the Selig V-L-S-E production of "The Rosary" as an instance of the good that pictures can accomplish.

Dick P. Sutton, of Butte, Mont., has bought the Montana rights to "The Melting Pot," the Cort Film Corporation's production.

A Los Angeles branch has been added to the V-L-S-E chain, with H. G. Naugle in charge. It is located at 645 So. Olive Street.

A four months' sentence was meted out to Ralph Herman, of Tampa, Fla., by the courts in York, Pa., as a result of charges that he had been active in a fake school of motion picture acting.

Owing to her success in the Lasky production of "Kindling" Charlotte Walker has begun work on a second Lasky play to be staged under the direction of Cecil B. DeMille.

Motion pictures are a nightly feature at the Hotel McAlpin now, Manager Bloomer having placed a small projection machine on the hotel's extreme upper deck.

W. D. Martin has opened his new Star Theater, Modesto, Cal. The house seats 700 and one of the prettiest in Southern California.

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REVIEWS OF LICENSED FILMS

The Fable of the Scroffer Who Fell Hard (Essanay, July 14).—To each and every one of the million or more golf fanatics throughout the United States, this single-reel picturization of a George Ade fable in slang will have a humorous appeal that is irresistible, for it presents the well-known lure and fascination of golf in a most amusing manner. The picture has been most ably produced, acted, directed, and photographed, and forms one of the most delightful comedies it has ever been our pleasure to witness. With the incomparable mannerisms and slang of George Ade, it tells the story of a young business man who scoffed at the game of golf until, after much persuasion, he was induced to play just one game. That was enough. From that time on every spare moment was devoted to knocking the little white hard rubber ball about, until in the end he gave up business, wife, home, and every other duty to indulge his fascination. And, in the end, after spending \$30,000 and eight years of continuous effort, all he had to show for it was a little silver-plated cup, about the size of an eggshell.

Wife's Ma Comes Back (Lubin, July 17).—This single-reel Billy Reeves' comedy is better than those that have gone before. It not only proves a very welcome aid, and greatly adds to the enjoyment of the picture. In this offering Billy is married, and has a pronounced aversion to his mother-in-law, who is so ill that she can hardly walk. He insists that the only way for her to recover her health is to take strenuous gymnastic exercises, and makes this the occasion for mauling her about to a considerable extent. His wife, however, hires a regular gymnastic instructor, and the course of treatment proves so efficacious that in a boxing match the supposedly dying mother-in-law hammers the life out of Billy.

The Little Runaways (Biograph, July 17).—This single-reel juvenile comedy-drama proves entertaining, although the story is so slight that there is hardly anything to it. A little girl, whose mother is very much taken up with her social duties, gets the idea that her mother does not love her any more and decides to run away. The gardener's little boy decides to go with her, and, going down to the shore of the lake, puts her aboard a rowboat, while he goes back to the house for provisions. A breeze springs up and the boat, which was not tied, drifts out into the lake. The boy is interrupted in his search for food, and an alarm being raised for the missing little girl, tells his father that she is down at the lake. The gardener, hurrying to the scene, sees the boat out in mid-lake, and, jumping in, swims and rescues the little runaway, with the result that she discovers the vast amount of mother love that she is the recipient of.

The Limited's Peril (Kalem, Aug. 1).—When she finished making this picture, constituting an episode in the Hazards of Helen Railroad Series, Helen Holmes must have been black and blue from head to foot, for she was compelled to roll all the way from the top of a high inclined drawbridge down to the foot over the ties, and railroad ties were never remarkable for their degree of softness. It is a thoroughly exciting picture from start to finish. The railroad detective is on the trail of a gang of train robbers operating in the vicinity of Helen's station. They plan to hold up the limited and rob the express car, but are discovered and one of the band captured. They then threaten to blow up the train, but are again discovered, and escape by raising the drawbridge, and then jumping off into the river. Helen pursues one of the gang to the top of the incline as the bridge is being raised, and engages in a strenuous fight with him on the very edge. He throws her off, and she rolls to the bottom. Later the whole gang is blown up with the bomb which they prepared to destroy the train.

The Substitute Fireman (Kalem, Aug. 1).—A picture series resembles a physician's prescription in that the change of a single ingredient may alter the intended effect to a deadly

dose, and, of course, the opposite also holds. Though E. W. Matlack continues as the author of the series, and Helen Holmes is at her old telegraph post ready vicariously to assume dangers as the unforeseen demands of the road require it, there is a good deal of contradiction in this plot, and not, perhaps, as much thrill as former releases have accustomed, or, should one say, spoiled us, into expecting. Here we have the girl's hand disabled, which makes her stay in the house necessary, and has her on the job when the fireman, called on for the extra run, is suddenly taken ill. For the position of coal-heaving, the injured member seems to be no drawback. Then, when the card-playing railroad men rob their drugged and sick victim—the fireman whose place she took—of a part of his bank roll, the supposition is that they could have taken all, for when they hear that the girl is the substitute fireman, and that she is carrying the bank roll of the stricken one, whose place she assumes, they think that it is now easy to take the money—which they might have had before—and their attempt furnishes the thrill on the moving locomotives. James Davis directed.

What Did He Whisper? (Vitagraph).—It is very easy for every married woman seeing this single-reel picture will know what it was he whispered, and possibly married men might have the suspicion of an idea, but for those still enjoying the boon of single blessedness it is liable to prove a great mystery. Two men with the same initials get their suitcases mixed up. That night there is a fire in the hotel, and one is reported killed, and the other missing. The missing man, on reading the account in the newspaper, takes the other man's identity, and goes West, where he attains immediate success. Several years later he returns East, and falls in love with his own widow. He is wearing the jewelry of the other man, however, and that man's widow, seeing and recognizing it, claims him as her husband. The case is taken to court. For a time the man tries to conceal his real identity, but at last discloses it. His real wife denies him on account of his marked change in appearance. He whispers some mysterious something to her, and she turns to the judge, saying: "He's mine all right."

The Serpent's Tooth (Vitagraph).—This single-reel comedy written by Frank Dwyer and featuring Wally Van has several amusing scenes, those of the initiation of the secret society being particularly ludicrous. An elderly man is asked to join a secret society called "The Serpent's Tooth," but the initiation is so strenuous that he becomes frightened with fear, and flying home, pursued by the society members in costume, gets a shotgun and threatens to shoot the first one that steps foot on his premises. His daughter, while away on her vacation, has fallen in love with a young man also a member of the society, and a number of amusing complications ensue when she brings him home to receive the paternal blessing.

The Fable of The Home Treatment and the Sure Cure (Essanay, July 21).—George Ade has contributed to his series no funnier effort than this, showing the wives of papa and mamma who would lure their offspring. She was some offspring. Mr. Ade assures us, and entire crowd her of her love for one Percy, by seeing to it that they are constantly in each others' company. We need not repeat that Mr. Ade draws the majority of his laughs by means of his inserts.

A New Way to Win (Lubin, July 20).—A brick house is apparently still in the heat of brick-batting, for this single-reel comedy has to do with a negro family who have not yet overcome the effects of the post-recent wave of slapstick and tumble material which was then considered the vogue. It comes close to our idea of no script at all. It is about a colored man who wants to get rid of his mother-in-law, but whose wife then makes things go awry, so that he is glad to have the mother-in-law back. The subject is split with A Barn Yard Mix-Up, an animated cartoon.

REVIEWS OF INDEPENDENT FILMS

Pathe News, No. 54 (July 10).—The elaborate transportation of the Liberty Bell across the Continent to the Panama-Pacific Fair; effects of the Imperial Valley earthquake and some of its secondary fires; the riding exhibit of the New York mounted police; the Glen Cove proceedings for Holt, the would-be assassin of J. P. Morgan, and the wreckage in the United States Senate chamber, said to be the result of the same destroyer; the R. Jordan display of "Made in America" fashions for the coming months; hat modes; and some exclusive pictures of the allied fleet entering the Dardanelles. Relying as one may upon the authenticity of the Pathe pictures these views are, to say the least, extraordinary, and occupy several hundred feet. The selections are few but interesting.

Split Ball Sadie (Pathe).—Rollin made this one-reel comedy, is based on the prevalence in certain parts of the country of girls' base-nagations, their performance being acceptable for its oddity rather than the excellence of the playing. So with the man who, dressed as a woman, does the pitching for one of the teams, until he is found out. He is laughed at, in the same spirit with which the girls are amused, and after his discovery is chased across fences and other impediments.

Ima Stump on the Job (Pathe).—A one-reel comedy on the athletic slapstick variety. In which knockdowns and being hit with water are the principal factors. An acceptable comedy of the kind.

Safety First (Pathe).—A single-reel Dutch comedy, in which two absurd comedians do a lot of more or less amusing stunts, including throwing one of them down a well several times. The picture was carefully directed, for after rising from the well the next scene shows the supposedly half-drowned character running in clothes as dry as a bone. There were one or two other instances fully as inconsistent. The comedy, however, was good of its kind.

Pathe News, No. 53.—Interesting and well-photographed news events of the week including the official eyewitness pictures taken under the direct supervision of the French Government, showing the results of the Winter and Spring campaigns in the Vosges Mountains and the bringing in of large detachments of German prisoners. Other events of interest were the winging in to port and righting of a derelict that had long been a menace to navigation; a vote by women baseball team; a game of living chess played at Celtic Park by pupils of the de Witt Clinton High School, in which the chessmen were boys and girls dressed in the appropriate costumes; women working in the war

munitions factories in London; class day exercises at Harvard University; cowboy and cow girl reception to Colonel William F. Cody (Buffalo Bill) at Cheyenne, Wyo.; and Summer fashion shows by Best and Company, Chicago.

The Mongoose (Pathe).—A split-reel animal picture showing the habits and mode of living of this interesting little animal. The picture was taken in Egypt, and has some beautiful views of the river Nile. On the same reel with The Mongoose and on the Banks of the Creuse.

In Moorish Granada (Pathe).—A tinted scenic showing some beautiful views of this old Moorish-Spanish city, with some particularly fine pictures of the famous old Alhambra. On the same reel with The Mongoose and on the Banks of the Creuse.

On the Banks of the Creuse (Pathe).—A colored scenic showing the beautiful scenery along the banks of this well-known river in France. On the same reel with The Mongoose and In Moorish Granada.

Intimate Study of Birds, Part Three (Pathe).—The third installment of this interesting series contains close-up views of the tom-tit rearing and providing for a large family of twenty youngsters. The young birds are shown packed tightly in the nest, while the parent birds forage industriously for food, and then the fledglings are shown taking their first lessons in flying. A thoroughly interesting and instructive picture.

Mashers and Smashers (World Film).—One of the "Pokes and Jabs" Series in which the two indomitable husbands take a little trip to Palisades Park as recreation, and also vacation from their wives. The incidental part, which will hold them in search of fancy diving, is the finished performance by several young ladies most adept in the art. Of course, their wives locate them, and take them protectively home.

How Eggs Are Tested (Pathe).—Very interesting facts about eggs are here pictured as well as related, such as the floating and sinking propensity of the hen product after certain time; the difference between stale and fresh eggs. Other interesting chemical and physical demonstrations are also furnished. On the same reel with this subject are two others of the Nature and Science series. The first concerns the Mongoose, whose habits and nourishment are clearly and convincingly shown. Then follows the remaining few hundred feet, dealing with the Spider Monkey, and his habits, etc., this little animal refusing altogether to alight on the ground. It is a diversified and certainly most interesting reel.

WM. CHRISTY CABANNE

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